THE MEDIEVAL SKETCHBOOK OF VILLARD de HONNECOURT

VISIT...

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Introduction and Captions by Theodore Bowie

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Bibliographical Note

This Dover edition, first published in 2006, contains the exact sequence of the plates from *Facsimile of the Sketch-book of Wilars de Honecort, an Architect of the Thirteenth Century,* originally published by John Henry and James Parker, London, in 1859. The introduction and captions have been reprinted from *The Sketchbook of Villard de Honnecourt,* edited by Theodore Bowie, originally published by Indiana University Press, Bloomington, Indiana and London, in 1959. Plate 64, which was not included in the 1859 edition, has been added here. The captions for Plates 65 to 73 have been adapted from the 1859 edition, since the later volume does not include these nine plates. Eight of these plates are engravings that were executed after the life of Villard de Honnecourt, and provide realistic renderings for comparison to his plans and sketches. In addition, the present volume omits all references in Theodore Bowie's introduction to the reordering of the plates in the 1959 volume, and also omits the last paragraph, which is only pertinent to that edition.

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Table of Contents

Title Page
Copyright Page
INTRODUCTION
PLATE 1 INCIPIT
PLATE 2 THE TWELVE APOSTLES AND OTHER FIGURES
PLATE 3 TWO UNRELATED SKETCHES
PLATE 4 CHRIST ON THE CROSS
PLATE 5 TWO ALLEGORICAL FIGURES
PLATE 6 BEAR AND SWAN
PLATE 7 THE CHURCH TRIUMPHANT
PLATE 8 A PERPETUAL MOTION MACHINE
PLATE 9 FOLIATE ORNAMENTS
PLATE 10 “SARACEN’S TOMB”
PLATE 11 A CLOCK TOWER
PLATE 12 DESIGN FOR A LECTERN
PLATE 13 MISCELLANEOUS ANIMAL FORMS
PLATE 14 MONUMENTAL CRUCIFIX AND TWO PENDANTS
PLATE 15 TWO KNIGHTS ON HORSEBACK
PLATE 16 MISCELLANEOUS DESIGNS AND INSTRUCTIONS
PLATE 17 PLAN OF THE TOWER OF LAON CATHEDRAL
PLATE 18 TOWER OF LAON CATHEDRAL
PLATE 19 RHEIMS CATHEDRAL
PLATE 20 CHRIST IN MAJESTY
PLATE 21 NUDE MALE
PLATE 22 FIGURE OF PLEADING WOMAN
PLATE 23 THREE FIGURES OF MEN
PLATE 24 SEVEN FIGURES
PLATE 25 DESCENT FROM THE CROSS
PLATE 26 TWO SEATED FIGURES
PLATE 27 UNRELATED FIGURES AND PLANS
PLATE 28 TWO PLANS OF CHURCHES
PLATE 29 ARCHITECTURAL DETAILS
PLATE 30 A ROSE WINDOW
PLATE 31 CHRIST IN MAJESTY
PLATE 32 TWO UNRELATED SKETCHES

PLATE 33 GEOMETRICAL DEVICES (MASONRY)
PLATE 34 DIAGRAMMATIC FIGURES I
PLATE 35 DIAGRAMMATIC FIGURES II
PLATE 36 DIAGRAMMATIC FIGURES III
PLATE 37 DIAGRAMMATIC FIGURES IV
PLATE 38 GEOMETRICAL DEVICES (MASONRY)
PLATE 39 GEOMETRICAL DEVICES (MASONRY)
PLATE 40 GEOMETRICAL DEVICES (MASONRY)
PLATE 41 THE WHEEL OF FORTUNE
PLATE 42 TWO MALE NUDES AND DECORATIVE HEADS
PLATE 43 GEOMETRICAL DEVICES (ENGINES)
PLATE 44 GEOMETRICAL DEVICES (ENGINES)
PLATE 45 TWO UNRELATED SKETCHES
PLATE 46 LION TRAINER AND LION
PLATE 47 LION AND PORCUPINE
PLATE 48 SEATED KING
PLATE 49 CHRIST AND TWO SOLDIERS
PLATE 50 BIRDS, DOGS, AND HUMANS
PLATE 51 THREE GLADIATORS FIGHTING LIONS
PLATE 52 SCENES OF VIOLENCE
PLATE 53 TWO DESIGNS FOR CHOIR STALLS
PLATE 54 TWO STANDING MEN
PLATE 55 THE FLAGELLATION OF CHRIST
PLATE 56 DESIGN FOR A CHOIR STALL
PLATE 57 WALKING MAN
PLATE 58 A CATAPULT
PLATE 59 RHEIMS CATHEDRAL
PLATE 60 RHEIMS CATHEDRAL
PLATE 61 RHEIMS CATHEDRAL
PLATE 62 RHEIMS CATHEDRAL
PLATE 63 RHEIMS CATHEDRAL
PLATE 64 TWO UNFINISHED SKETCHES
PLATE 65 TWO RECIPES
PLATE 66 CHARTRES CATHEDRAL AND PLAN OF THE TOWER OF LAON CATHEDRAL
PLATE 67 TOWER OF LAON CATHEDRAL
PLATE 68 CAMBRAI CATHEDRAL
PLATE 69 CAMBRAI CATHEDRAL
PLATE 70 CAMBRAI CATHEDRAL
PLATE 71 PLAN OF THE CHURCH OF ST. FARON AT MEAUX
PLATE 72 CHARTRES CATHEDRAL
PLATE 73 A ROSE WINDOW
Medieval Art through Eighteenth-Century Art

INTRODUCTION

VILLARD DE HONNECOURT's *Sketchbook* is very well known to students of medieval art. It has been the subject of extensive research and commentary in the last hundred years, and at least three facsimile editions of it have been published within that period. The general student and the layman, however, have rarely seen more than a dozen plates of this *Sketchbook* in reproduction, out of a total of sixty-five. Most American libraries do not seem to possess those editions; the latest and most important of the studies, Hahnloser's *Kritische Gessamtausgabe,* appears to be a bibliographical rarity. (The English translation of this study had not appeared when the present [1959] edition was being prepared.) The present edition, neither critical nor scholarly, of Villard's drawings, is intended for the nonspecialist. Its indebtedness to Hahnloser as well as to his predecessors, Omont, Willis, Lassus, Quicherat, and others, and to such modern commentators as Panofsky, Focillon, and Branner, is explicit. The Old French captions have been freshly translated by the Editor, but where technical points of architecture or masonry are concerned, the renderings are based on a consensus of authorities.

Who precisely was Villard de Honnecourt? The curious thing is that we know nothing whatever about him that he has not told us, directly or inferentially, in this very *Sketchbook.* Honnecourt, which gave him his name, is a tiny village south of Cambrai which suffered much during both World Wars, and is today totally ignored by the *Guide Michelin.* It has no claim to fame other than this connection with an architect, or *maître d'oeuvre* (or *maître de chantier*), who evidently worked for the Cistercian Order, and who observed and studied the construction of such great churches as those of Cambrai, Rheims, Laon, and others. The information he gives us about these structures leads us to suppose that he was active between 1225 and 1250. Whether he himself was in charge of building the churches of Cambrai, Saint-Quentin, or some other town, we shall probably never know. He must have had a solid reputation to have been invited to Hungary where, as he tells us, he "remained for a long time." What he accomplished there is also a matter of surmise, as are the actual period of his journey and the connection which the *Sketchbook* may have had with it.

This *Sketchbook,* or *Album* as the French call it, constitutes MS. 19093 of the French Collection in the Bibliothèque Nationale in Paris. Prior to the Revolution it had been item No. 1104 in the Library of Saint-Germain-des-Prés, a gift some time in the seventeenth century from a member of the celebrated Félibien family. The book had apparently been a family heirloom since the late fifteenth century; the then owner made out that Villard belonged to his lineage, and in 1482 or 1483 he or one of his descendants added an inscription, now faintly visible, in the slab of the *Incipit* (Plate 1) to the effect that "my ancestor, Alexis de Félibien, sire de Montgognie," had designed the "engines" to be found in this book. This Alexis de Félibien would thus presumably have been a pupil or follower of Villard, and the *Sketchbook* would have been his by direct transmittal.

There is no doubt that several hands other than Villard's have contributed some drawings (with appropriate captions), particularly in the section devoted to the application of practical geometry to problems of masonry and carpentry. As it stands, the *Sketchbook* consists of thirty-three parchment folios folded once and bound in pigskin. Their average dimensions are 160 mm. by 240 mm. (roughly 6¼ inches by 10½ inches). The book is a palimpsest in parts. On some pages, the design on the verso is perceptible; on others, there is a rubbing off or a stamping of the drawing on the page opposite. Villard's practice seems to have been to make a sketch in the equivalent of lead or silver point, and then to trace a firm outline in ink. Scholarly opinion inclines toward the theory that, in his figures, where the outline is left bare, he is copying sculpture, and that where there is shading, he is trying to suggest the values of painting. His captions are always in a highly legible script, contrary to that of some later contributors. He seems to have used some kind of sepia or bistre ink with which he produced effects of great subtlety, especially in his shadings, so that his original line appears to the modern eye to be much less harsh than black-and-white photography would lead one to suppose.

The drawings pose a number of unresolved questions. What was Villard's purpose in making them? Was he compiling a work guide for his shop, and an aide-mémoire for his own needs? Did he prepare this guide with the Hungarian trip in mind? How many drawings are the result of direct observation, how many are copies and adaptations, how many were made from memory, and, if so, how long after the experience? Such questions are meat and drink to art historians, who have not failed to point to this and that source, this affinity, and that echo. The evidence before our eyes convinces us that while the greater number of the drawings were done at the height of Villard's activity,

he certainly must have revised the *Sketchbook* late in life, altering designs and adding remarks and therefore conferring on it the benefit of retrospection. What stands out after more than six centuries is the freshness of Villard's approach to his task. He is not perhaps a first-rate draughtsman; he is rather innocent of perspective; his elevations proceed by stages rather than as total concepts; his iconography is sometimes shaky, and his technical vocabulary limited. But what intellectual curiosity, what independence of judgment, what an eye for the structurally sound, the artistically valid, and the useful! He knows and respects ancient sculpture, just as he admires the architecture of Rheims Cathedral. He is curious about lion-taming, and is anxious for us to know that the big lion was drawn from life. What to us may be a trivial gadget, like the Tantalus cup, stirs his fancy, and like many a more celebrated figure, he tinkers with a perpetual motion machine. He is always on the lookout for simple and practical methods of work, such as his idea for drawing human and animal figures based on simple geometric forms. His tone is informal but authoritative; he is thoroughly French in his direct simplicity, in his tastes, and in his occasional lack of reverence: "The Bishop's hands will never get cold," says he with a reference to a brass hand warmer he is describing; let him boldly use it "at High Mass," provided, he implies, he doesn't spill the coals. The mood of skepticism is missing, however. No man was ever more of his own time, as Focillon remarks in *L'Art d'Occident.* Here is as true, unadorned, unaffected, and enthusiastic a witness of High Gothic as we could wish, and we yield to the delight of poring over a technical handbook which is also a personal document of psychological as well as artistic interest.

PLATE 1 INCIPIT

The indications *N. 1104 and S. G. lat 1104* and *St. Germani a Pratis* inform us that the Album was once in the Library of Saint-Germain-des-Prés. The stamp of the Bibliothèque Nationale goes back to the period of the Revolution.

Top row: A pelican, standing on a globe, and tearing at its breast; a mitred bishop, seated and holding a crozier; a night owl.

Bottom row: A magpie holding a cross in its beak, standing on a slab (see Introduction for a comment on the inscription) at the right side of which crouches a goat-like demon.

a

d. S. Germ. 1104

Imp. Eduard Rath

PLATE 2 THE TWELVE APOSTLES AND OTHER FIGURES

Here you will find the images of the Twelve Apostles, sitting. Villard de Honnecourt greets you and begs all who will use the devices found in this book to pray for his soul and remember him. For in this book will be found sound advice on the virtues of masonry and the uses of carpentry. You will also find strong help in drawing figures according to the lessons taught by the art of geometry.

The Apostles are seated in three rows, two at the top and five in each of the lower rows. The other figures, standing on the top row, are a monk and a hooded woman. The somersaulting woman is presumed to represent Salome.

Ci poez uos trouer les aguez des .xij. apostles
en seant.

Villart de honecourt ut salue z si prie a tos ceus qui de cest engien
ouuerront · con trouuera en cest liure ql proffent pr larme
z qui lor souuengne de li. car en cest liure puet o trouuer grant
conseil de le grant force de maconerie z des engiens de carpenterie
z si trouuerez le force dele poz tracture · les traist enli come li ars
de iometrie les mostre z enseugne.

PLATE 3 TWO UNRELATED SKETCHES

To the left: a four-antennaed snail coming out of its shell.

To the right: a standing warrior wearing chain armor and helmet. The inscription to the left (in 15th-century script) reads: *De Honnecourt, he who went to Hungary.*

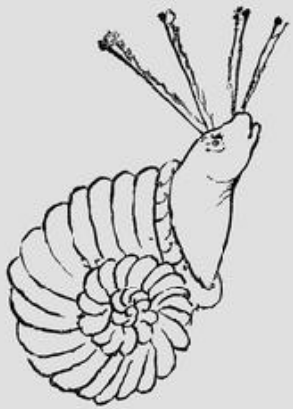


PLATE 4 CHRIST ON THE CROSS

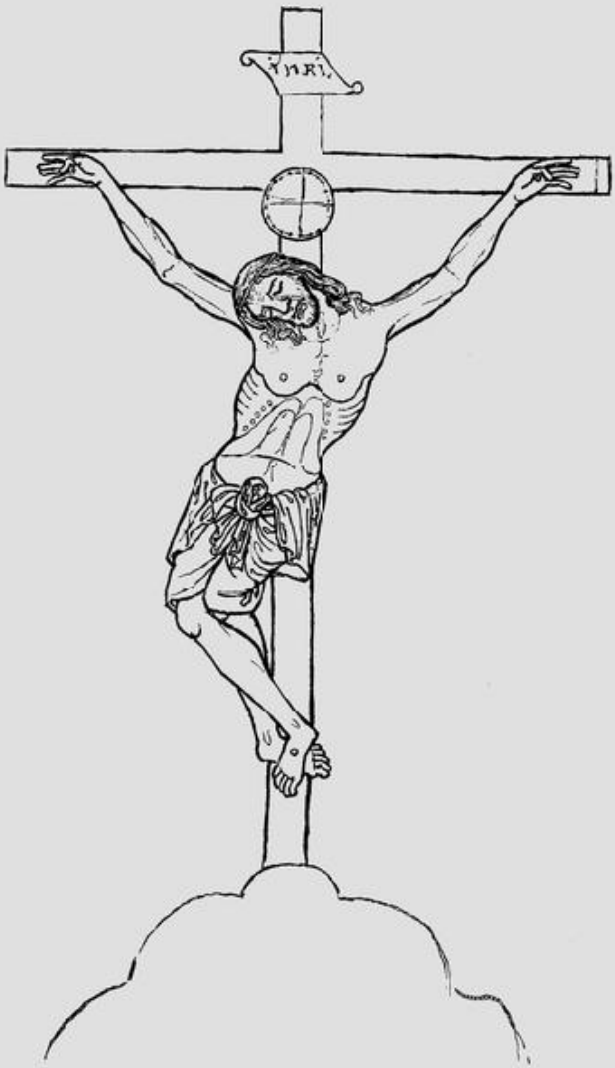

INRI.

PLATE 5 TWO ALLEGORICAL FIGURES

Left: A horseman thrown from his mount. The inscription above him reads: *How Pride stumbleth.*

Right: Seated figure of a woman holding a globe on which is designed a dove. The inscription defines her as *Humility*.

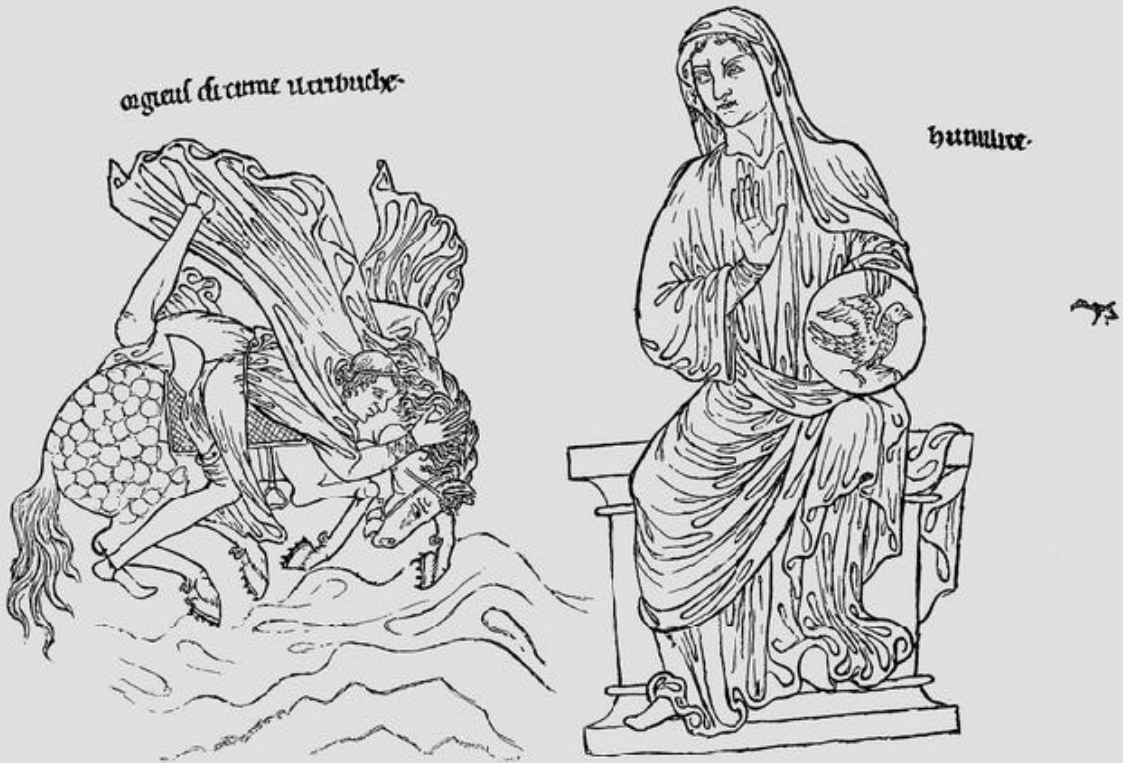

angeus di cume uerbuche
humilitc

PLATE 6 BEAR AND SWAN

The castellated mansion at the bottom right is taken to represent the City of Heaven.

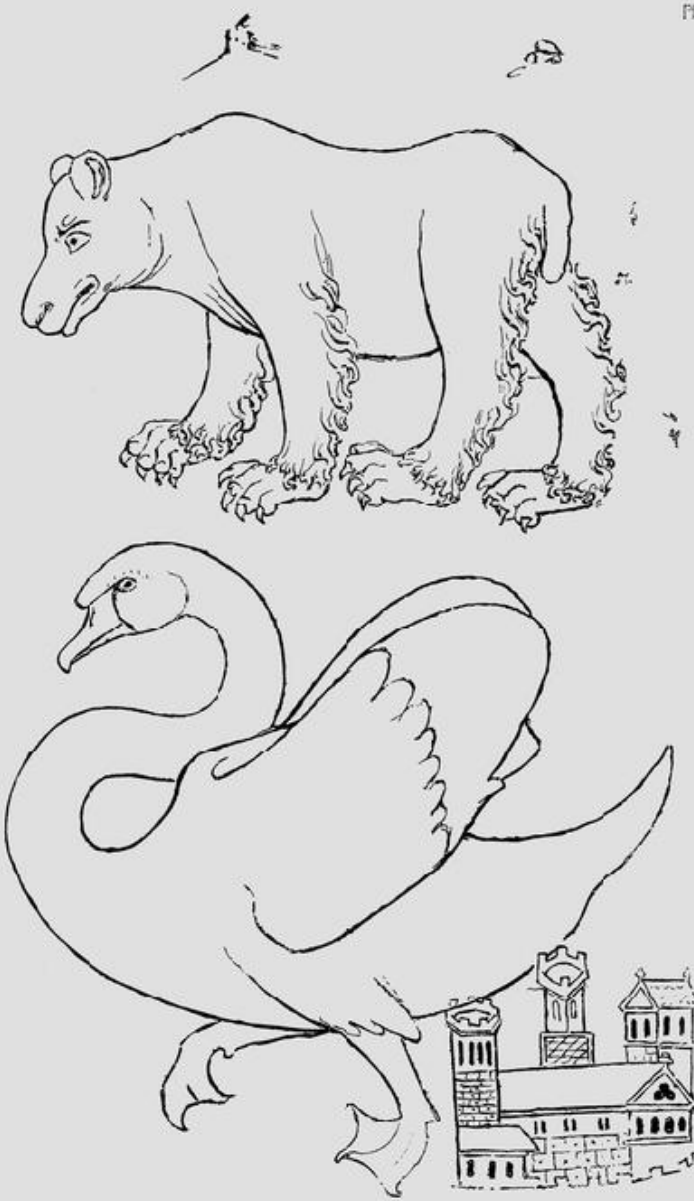
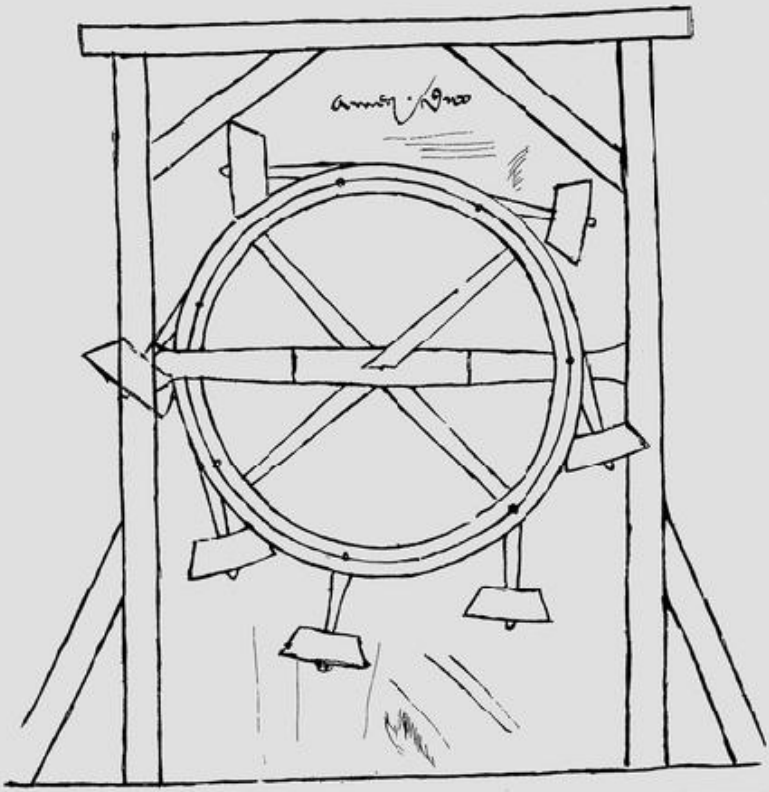


PLATE 7 THE CHURCH TRIUMPHANT

PLATE 8 A PERPETUAL MOTION MACHINE

The legend below reads: *Often have experts striven to make a wheel turn of its own accord. Here is a way to do it with an uneven number of mallets and with quicksilver.* (To which a later hand has added: *I say Amen.*)



Maint ma le tiers maistre despuce de faire ma ner une ruse par la seule nef entre ou en puet faire par maillet nompere ⸗ par vifargent.

PLATE 9 FOLIATE ORNAMENTS

At the top: two foliate heads of bearded men.

In the center: an ornamental band.

At the bottom: ornamental leaves.

PLATE 10 “SARACEN’S TOMB”

The inscription at the top reads: *I once saw the sepulchre of a Saracen which looked like this.* “Saracen” is taken to mean any pagan, including a Roman.

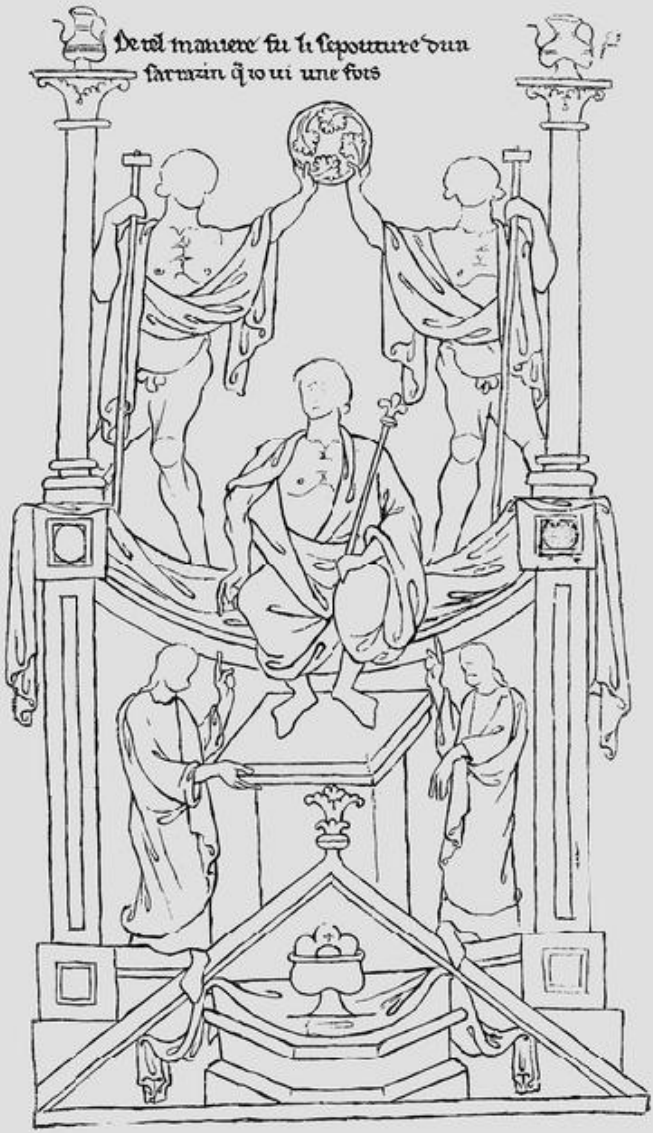

De tel maniere fu li sepouture dun
sarrazin q̃ vo ui une fois

PLATE 11 A CLOCK TOWER

The inscription reads: *This is a clock tower. Whoever wishes to build a clock tower should study this one that I once saw. The first story is square, with four small gables. The second story has eight panels and a roof, and above that four smaller gables with a broad space between each. The topmost story is square, with four gables and an eight-sided roof. Here is a picture of it.*

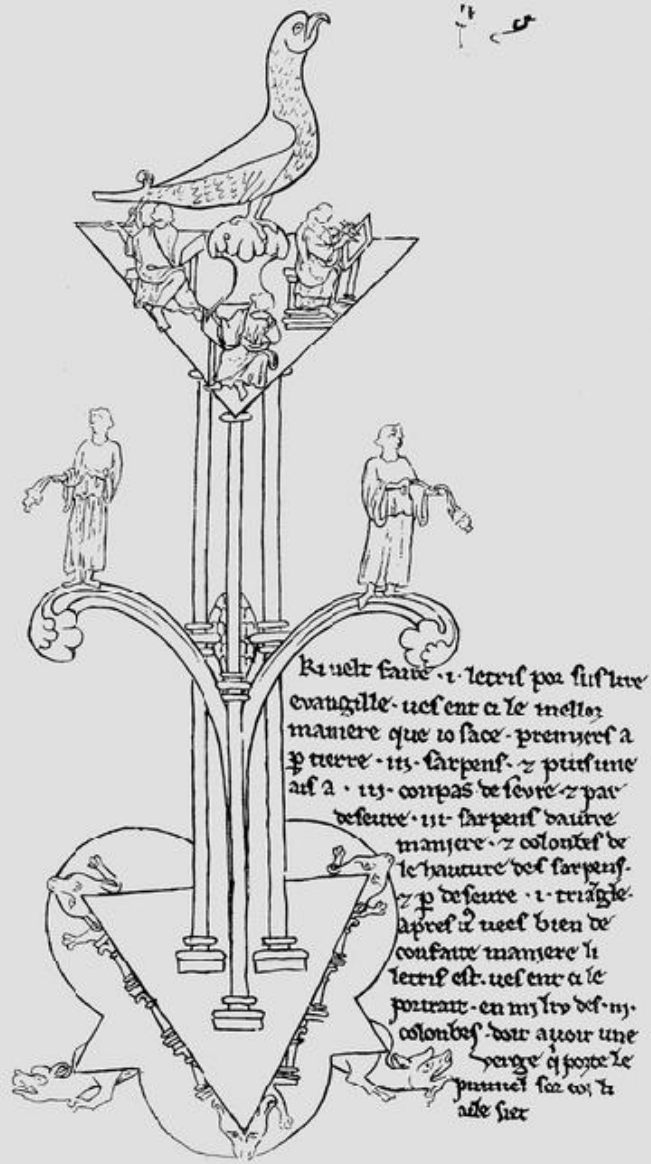
Upper right: The initial S ornamented with a dragon is not related.

Ici li maſons

Ci veult faire le maniere dune
orloge ueſeue a une q̃io
ui une fois. Li premiers
eſtages de cel orloi eſt quarez
a .viij. peignonciaus.
Li eſtages de ſeure eſt
a .viij. peiaus & puis
couerte. & puis .viij.
peignonciaus. entre
.ij. peignonc. &
eſpaſſe deus
Li eſtages tot de ſeure
ſeſt q̃reſ a .viij. peig
nonciaus. & li cõbles
a .viij. coldes. Ceſt
ſimage le portraut.

PLATE 12 DESIGN FOR A LECTERN

The inscription to the right reads: *Whoever wishes to build a lectern for the reading of the Gospel will learn that this is the best way to do it. First of all, place three dragons at the base, and a trefoiled slab over them. On top of that, three other dragons going in other directions, with columns as tall as the dragons topped by a triangular slab. The picture clearly shows how the lectern is made. In the middle of the columns there must be a stem to hold the pummel on which stands the eagle.*



Ki uelt faire · i · letrif por fist ieu
euangille · uelt ent a le meillor
maniere que io sace · prenez .i. a
p terre · iij · sarpenz · z puis une
aut a · iij · compas de lèure · z par
deseure · iij · sarpenz dautre
maniere · z colombes de
le hauture des sarpenz ·
z p deseure · i · triagle ·
apres a uelt bien de
coufaite maniere li
letrif estr. uelt ent a le
portraire · en mi lo des · iij ·
colombes · dor a tour une
verge q̃ porte le
pumel sor ou il
aele sier

PLATE 13 MISCELLANEOUS ANIMAL FORMS

Grasshopper, cat, house fly, dragon-fly, crustacean, and coiled dog. To the right: a labyrinth in plan.

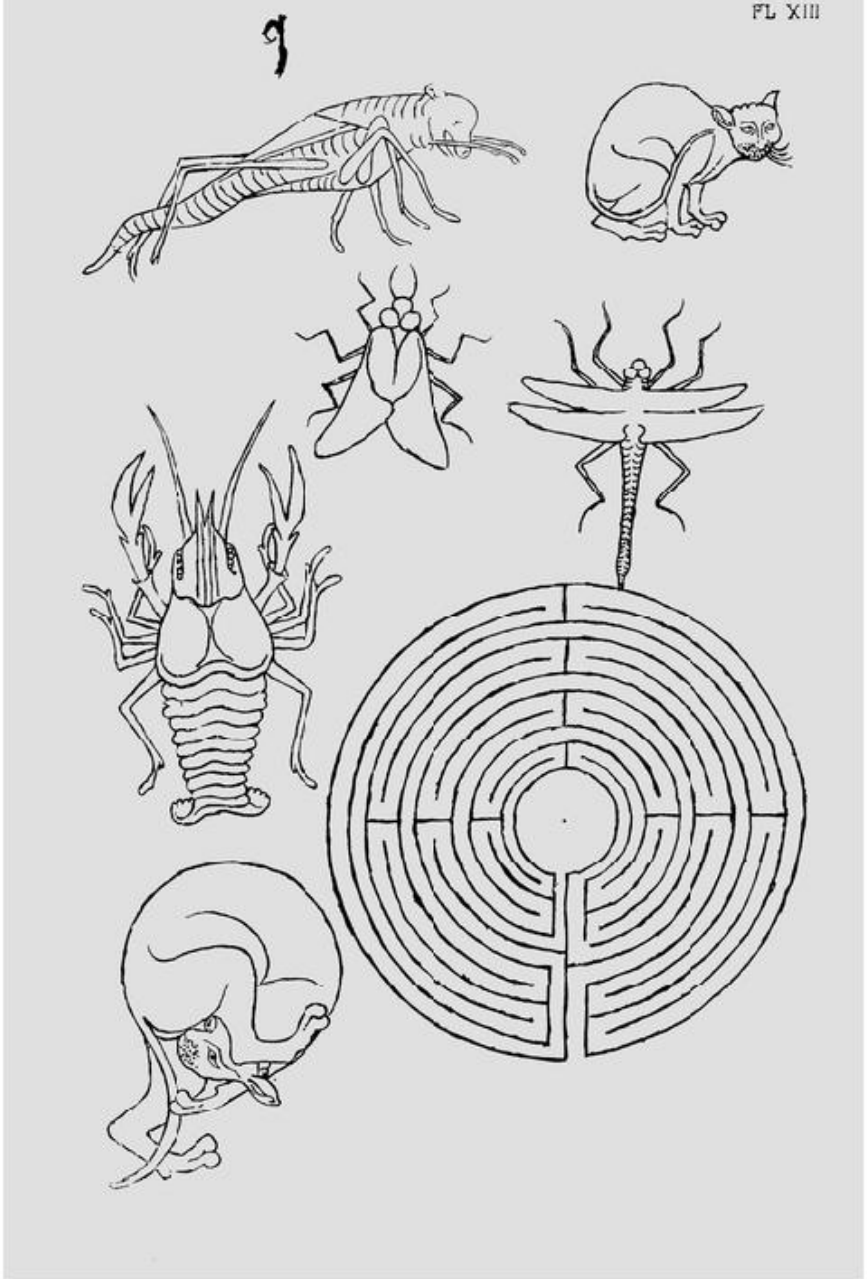


PLATE 14 MONUMENTAL CRUCIFIX AND TWO PENDANTS

In this design, the Virgin and St. John, each identified by abbreviated inscriptions, stand on volutes on either side of the Crucified One. Professor Panofsky suggests that the word “HEL” inscribed above the Christ is a form of “EL,” “the first name of God.” He also points out that the pendant on the right, obviously by a different and later hand, offers an instructive example of the change that took place between the Early Gothic phase represented by Villard and the terminal phase starting about 1300. The specific proof is the transformation of the “C” curve of the body of Christ on the crucifix into a zigzag in the pendant.

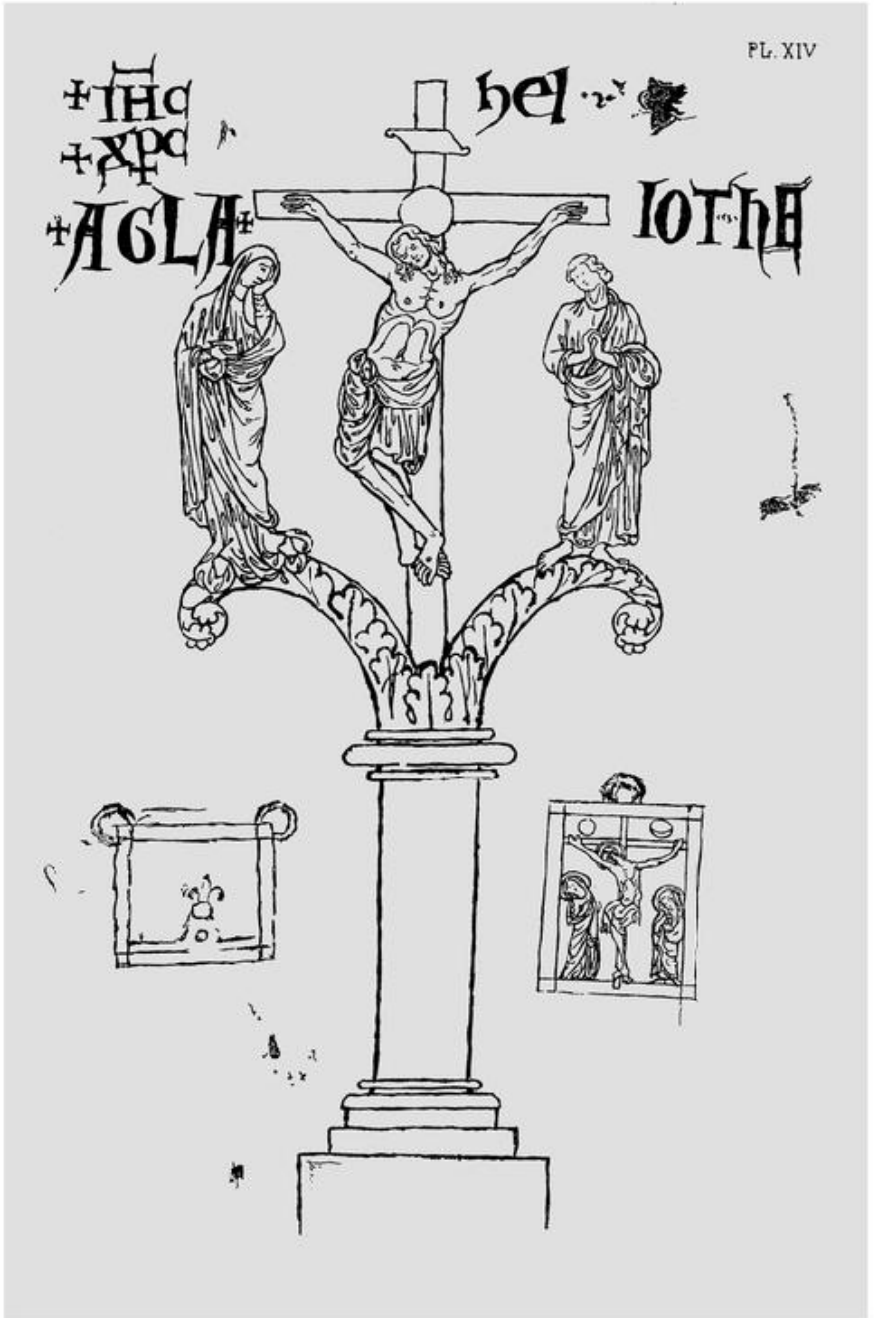

+IHC
+XPC
+AGLA+
hel
IOTHA

PLATE 15 TWO KNIGHTS ON HORSEBACK

The riders face one another as if about to joust. The tree drawn in the center of the shield carried by the rider on the right is by a later hand.

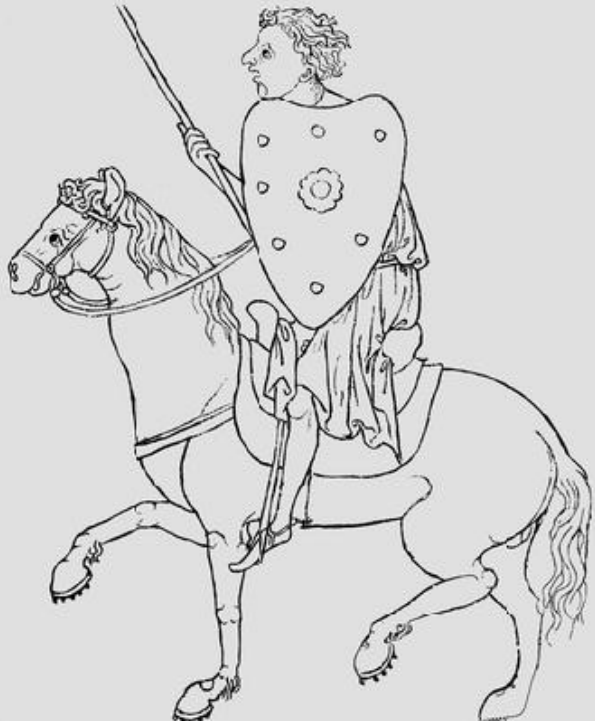


PLATE 16 MISCELLANEOUS DESIGNS AND INSTRUCTIONS

At the bottom of the page, a pair of men playing at dice or checkers. Above them, a boar and a hare, out of scale with one another. When the plate is inverted, the designs are related to the copious text. The figure with concentric circles on the left is a hand warmer, seen in plan, while on the right is a Tantalus cup. The inscriptions read as follows:

If you wish to make a hand warmer, you must first make a kind of brass apple with two fitting halves. Inside this brass apple, there must be six brass rings, each with two pivots, and in the middle there must be a little brazier with two pivots. The pivots must be alternated in such a way that the brazier always remains upright, for each ring bears the pivots of the others. If you follow the instructions and the drawing, the coals will never drop out, no matter which way the brazier is turned. A bishop may freely use this device at High Mass; his hands will not get cold as long as the fire lasts. That is all there is to it.

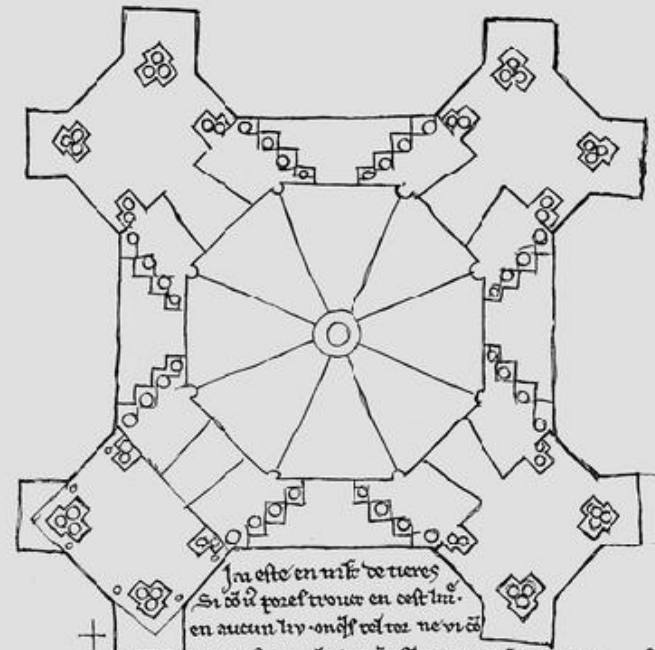
Here is a siphon which may be made in a cup in such a way that there is a little tower in its middle, and in the middle of that a tube reaching down to the bottom of the cup. The tube must be as long as the cup is deep. And in the tower there must be three cross-channels against the bottom of the cup so that the wine in the cup may go into the tube. Above the tower, there should be a bird with its beak held so low that it may drink when the cup is full. The wine will then flow through the tube and the foot of the cup, which is double. The bird should obviously be hollow too.

(Plate inverted from the original position)

PLATE 17 PLAN OF THE TOWER OF LAON CATHEDRAL

Below the plan the inscription reads: *As you will learn from this book, I have been in many lands, but nowhere have I seen a tower like that of Laon. Here is the plan of the first story* [above the level of the façade] *with the first windows. At this level, the tower has eight sides. The turrets are square, with their columns in groups of three. Then come small arches and entablatures and turrets with eight columns, and between two columns a bull. Then some more small arches and entablatures and eight-sided roofs. On each face there is a big arch to give light. By looking carefully at the drawings before you, you will perceive the whole arrangement and the elevation and the way the turrets change shape. Remember that if you wish to build great buttress towers, they must project sufficiently. Take pains with your work and you will act prudently and wisely.*

At the bottom of the page there is a tabernacle and the inverted head of a bearded man.



Jau este en mult de tueres
Si cõ il porest trouur en cest liure
en aucun liu oniss vel roi ne vi cõ
est cele deloe uel entre a le premi. est ugement. si con des ymieres enest
res. Ceest est ugement est li trois trance a .vnz. arestes. sen se les. uns.
fitoles quarees. seur colonbes de trois pus si uienent aker .ces
tauleuens se ne sunt les fitoles pues a .vnz. colonbes. z cestre .ij.
colonbes saur uns uues. pus uienent aker z en tauleuens. p
de seure sunt le conble a .vn. ouestes. en cascune espase a .une.
aker. cere por auoir clarte. es grandes deuant il sen uerent. ruit
tele maniere z tote le montee. z si cõ les
fitoles se congeent. z si penserz car se uoles
bien ouuer deuz grans pieres taillies il
couient a uoir q̃ ases aient col. prendes gard
en uostre afaire si ferez q̃ sages z q̃ cortois

PLATE 18 TOWER OF LAON CATHEDRAL

This is the North Tower, seen in elevation.

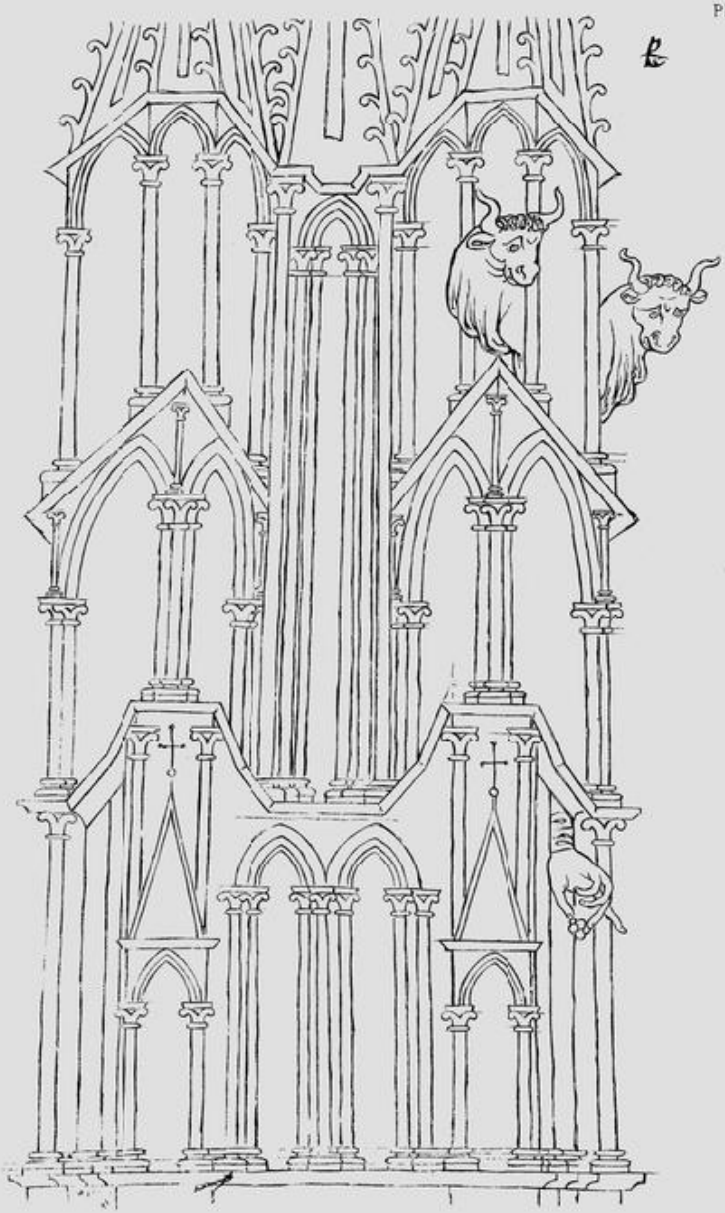
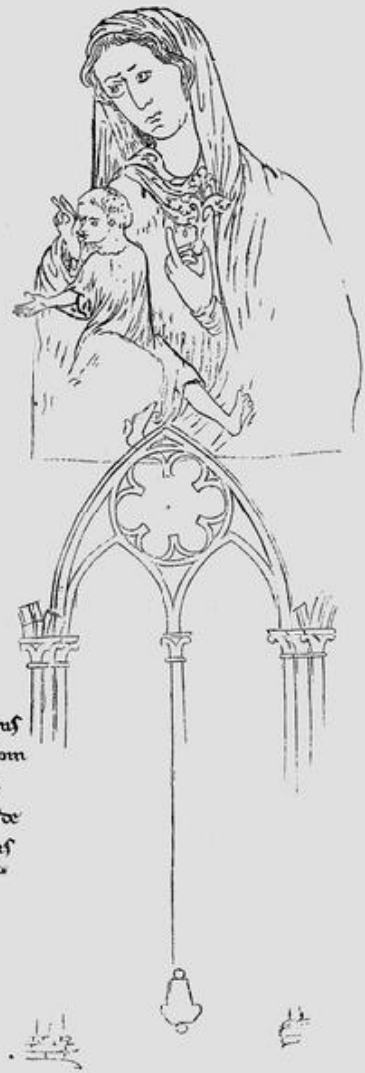


PLATE 19 RHEIMS CATHEDRAL

Detail of a window.

Below: The inscription on the left reads: *This is one of the windows of Rheims, in the area of the nave, as it stands between two pillars. I had been invited to go to Hungary when I drew this, which is why I liked it all the more.*

Above: The Virgin and Child.



Veſci une deſ feymeſ deraiuſ
'ꝛ eſpaſeſ dele neſ veſeſ com
deſ ſiuur entre · ij · pileſ ·
Jeſtoie uiaudeſ en le uerre de
bougrie quant io le pozrais
pmes lamai ie miex ·

PLATE 20 CHRIST IN MAJESTY

Below the seated figure of Christ is an ornamental volute (similar to those in Plates 53 and 56) topped by a dragon.

PLATE 21 NUDE MALE

Holding a vase of flowers, the nude male stands beside an altar above which there is the image of a crowned, seated king. In the entire *Sketchbook* there is no other nude figure with bistre shading.

PLATE 22 FIGURE OF PLEADING WOMAN

The inscription on the right reads: *This is one of the two women who stood judgment before Solomon because of the child that each one claimed as her own.*

Cela lune dest-it-damoyseles
de q̃ li rugeneus fu fais deuãt
salemon de leur enfant-ĝeasdu
ne uolont amer

PLATE 23 THREE FIGURES OF MEN

Top row: Seated lord and standing bishop.

Bottom row: One of the Magi pointing to the Star of the Nativity.

PLATE 24 SEVEN FIGURES

The inscription at the right top, reads: *This is a king and these are his soldiers and his retinue.*

PLATE 25 DESCENT FROM THE CROSS

Three men are taking Christ down. The Virgin stands on the left and Saint John the Baptist on the right, while Joseph of Arimathea collects the Blood.

On the inverse side of the sheet, the Lion of St. Mark and the Bull of St. Luke hover.

(Plate inverted from the original position)

PLATE 26 TWO SEATED FIGURES

A lord and a lady seated side by side; the lord holds a falcon on his gloved right hand.

PLATE 27 UNRELATED FIGURES AND PLANS

At the bottom: a wrestling pair.

Upper right: the inscription below this plan reads: *This is a square church designed for the Cistercian Order.*

Upper left: The inscription below this plan reads: *This is the plan of the apse and the choir* [chevet] *of our Lady of Cambrai as it is now rising from the ground. Elsewhere in this book you will see the inner and outer elevations, as well as the design of the chapels, the walls and the flying buttresses.*

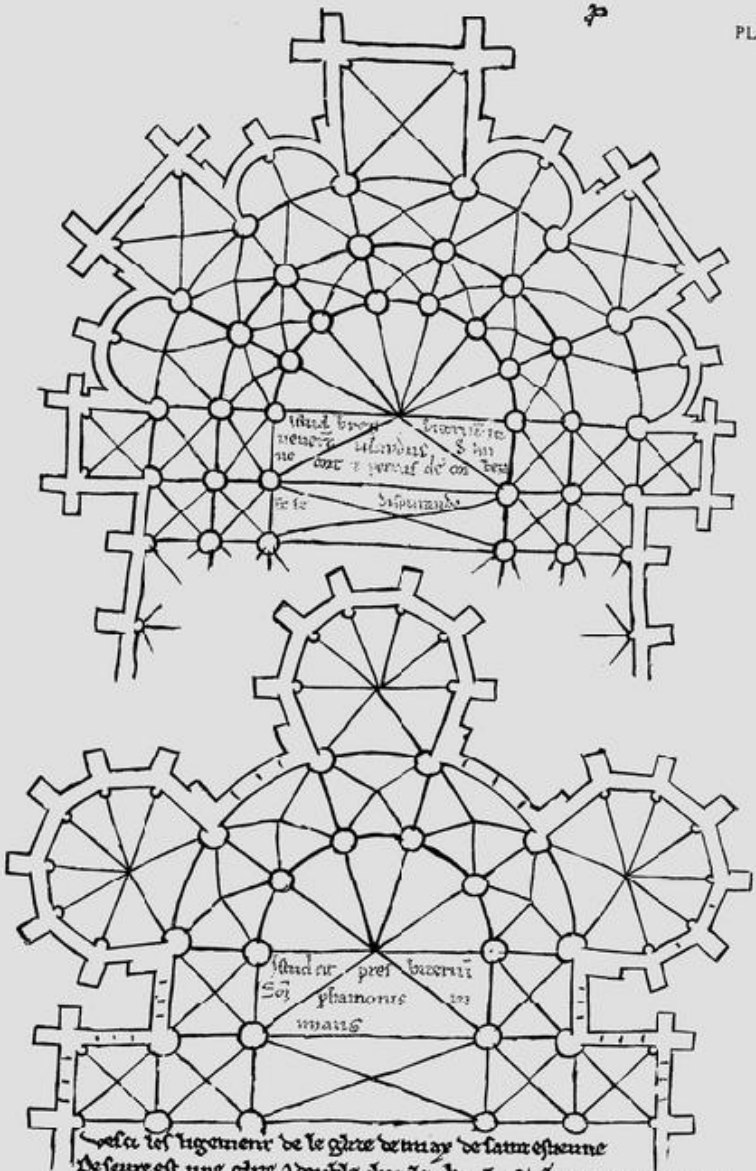
(There are no other drawings of Cambrai in the *Sketchbook.*)

(Plate inverted from the original position)

PLATE 28 TWO PLANS OF CHURCHES

Above: The inscription at the bottom of the page (and partly repeated in Latin inside the design by a later hand) reads: *This is a church with a double ambulatory designed by Villard de Honnecourt and Pierre de Corbie.*

Below: The second plan is labeled immediately below as follows: *This is the plan of the Church of St. Stephen at Meaux.* The Latin inscription in the design misleadingly calls it the Choir of St. Faron at Meaux.



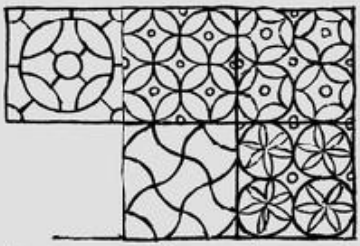
Celle les ligemens de le glize de nuay de saint estienne
De seure est une glize a double charole - Villars de honecourt trouvr pie
res de corbie.

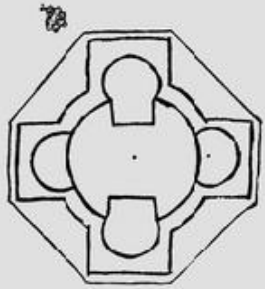
PLATE 29 ARCHITECTURAL DETAILS

Top: to the left, a design labeled as follows: *Once when I was in Hungary, where I remained for a long time, I saw the paving of a church with this design.* To the right, plan of a column with the label above it reading: *Here is an example of how to build a pillar with the right joints.*

Below: A rose window, labeled as follows: *Here is the window of the Church of Our Lady of Chartres.* [West façade.]

chi prennes matere don pilers
metre adroite loisons





Jadone une fois enbongrie la vie mes maure
Jay lauuto le pauement dune glize desi faite
comicere

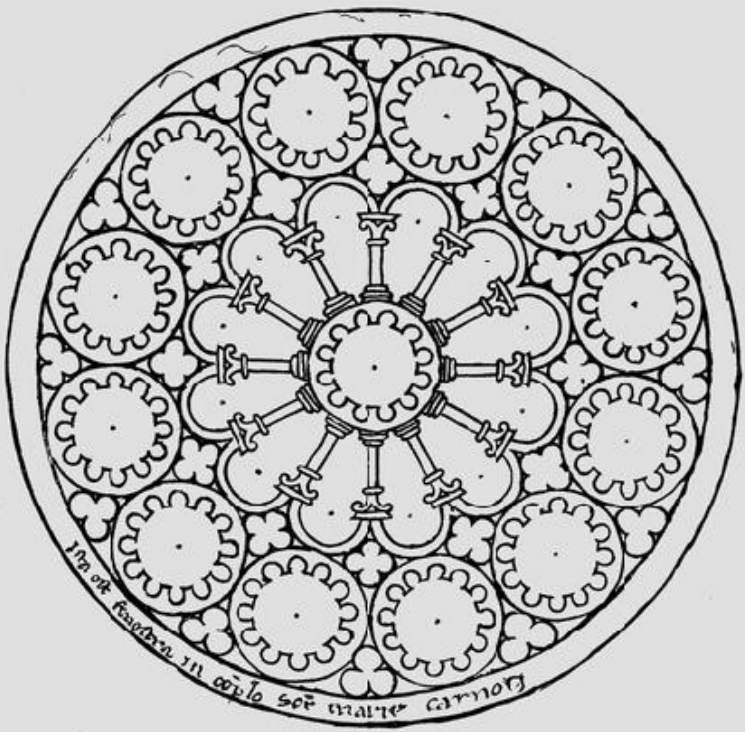


PLATE 30 A ROSE WINDOW

The inscription, in French and Latin, reads: *This is a round window in the Church of Lausanne.*

The drawing of a seated prophet at bottom left is unrelated.

7

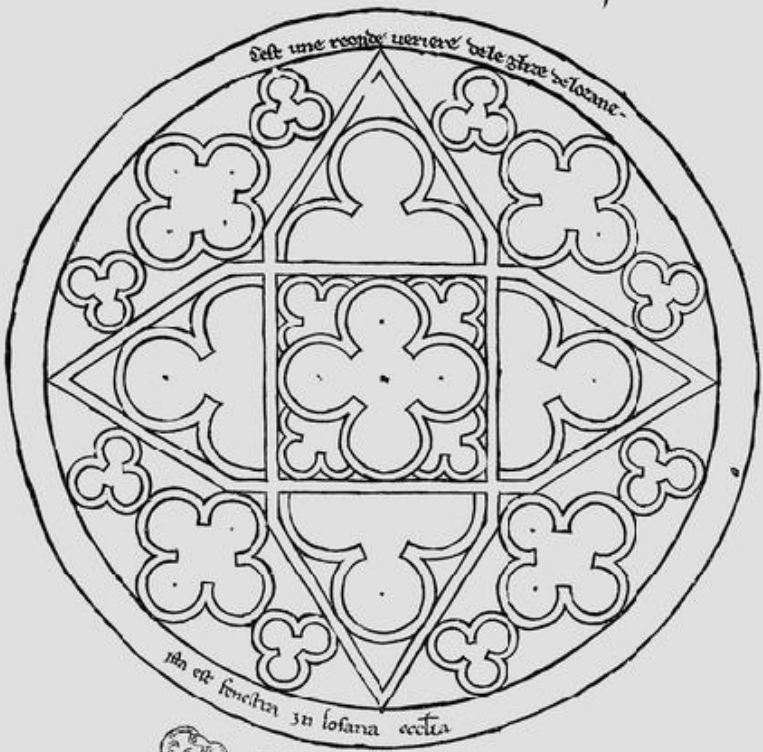

Dest une rosde uerriere dele Zhre delozane-
ste est fenestra in loſana eccta

PLATE 31 CHRIST IN MAJESTY

PLATE 32 TWO UNRELATED SKETCHES

Above the schematic plan of the apse and crossing of a church, the inscription reads: *Here is the presbytery* [chancel?] *of the Church of Our Lady of Vauxcelles, a church of the Cistercian Order.*

Below, above a crouching figure, the inscription reads: *This is a picture of Our Lord as He stumbled.*

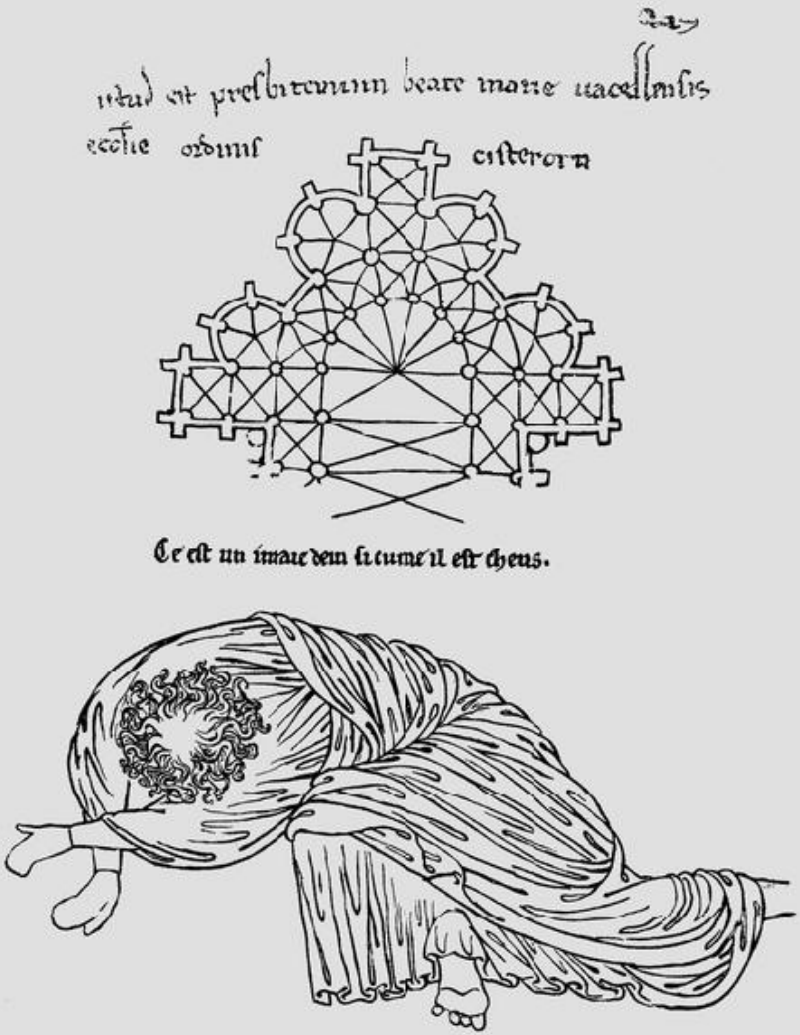
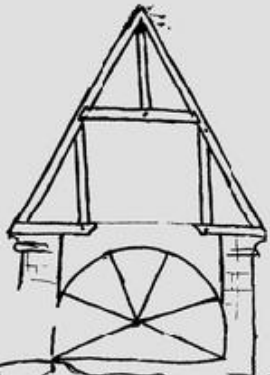

ubal est presbiterium beate marie vacellensis
ecclie ordinis cisterorm
Ce est un imaige dem si cume il est cheus.

PLATE 33 GEOMETRICAL DEVICES (MASONRY)

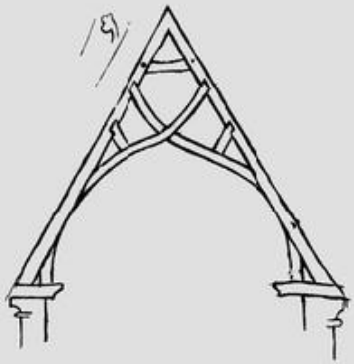
The labels read from left to right, as follows:

Top row: Here you may see the right kind of roof to place over a vaulted chapel; And if you wish to see a good and easily-made wooden roof, study this one.

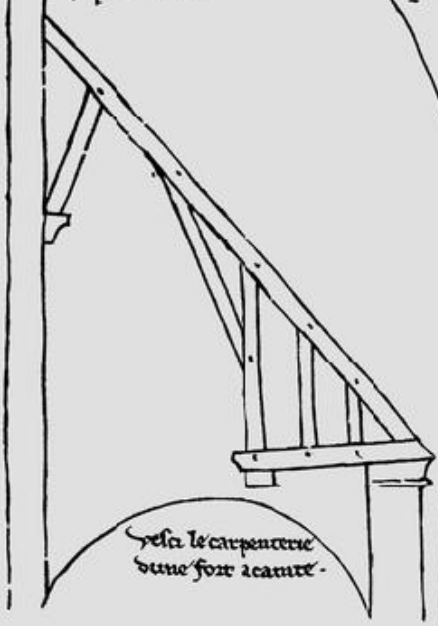
Bottom row: Here is a trussing for a strong penthouse; Here is a sconce for monks to carry lighted; It can be made to turn if you know how.



Or pose uerr .i. tō comble legr. por herbegier de seur une chapele auetre.



Et se il uolet uerr .i. bon comble legier a uoltre de fust prendes aluec gaus.



Vela le carpenterie dune tor acauure.

Vela une esconse q̄ bone est amonest por los candeles porter argans. sauue le poes se il sauet comer.

PLATE 34 DIAGRAMMATIC FIGURES I

The inscriptions in French and Latin at the bottom right both say the same thing: *Here begins the method of representation.* “Portraiture,” the word used, can mean portrayal, delineation, etc.

With the exception of the portrait of a bearded and tonsured monk at the upper left, the figures in this and the next three plates are based on geometrical forms: Virgin and child; stag; enthroned king; thrasher and two standing men.

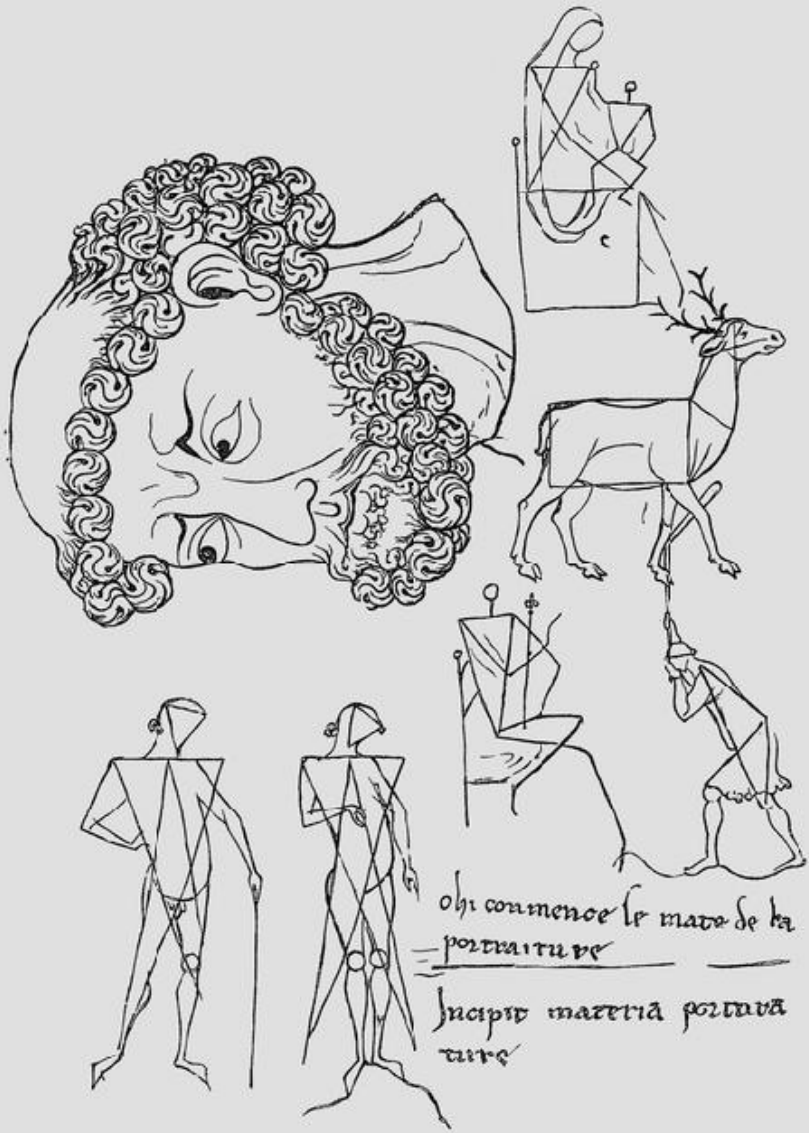

Ohi commence le mate de la
portraiture
Incipit materia portraiturę

PLATE 35 DIAGRAMMATIC FIGURES II

The inscription at the lower right reads: *Here begins the method of representation as taught by the art of geometry, to facilitate work. Elsewhere you will find the method of masonry.*

A castellated tower and wall; head of a horse; five human faces; greyhound; extended left hand; a grazing sheep; a spread eagle; two intersecting ostriches.

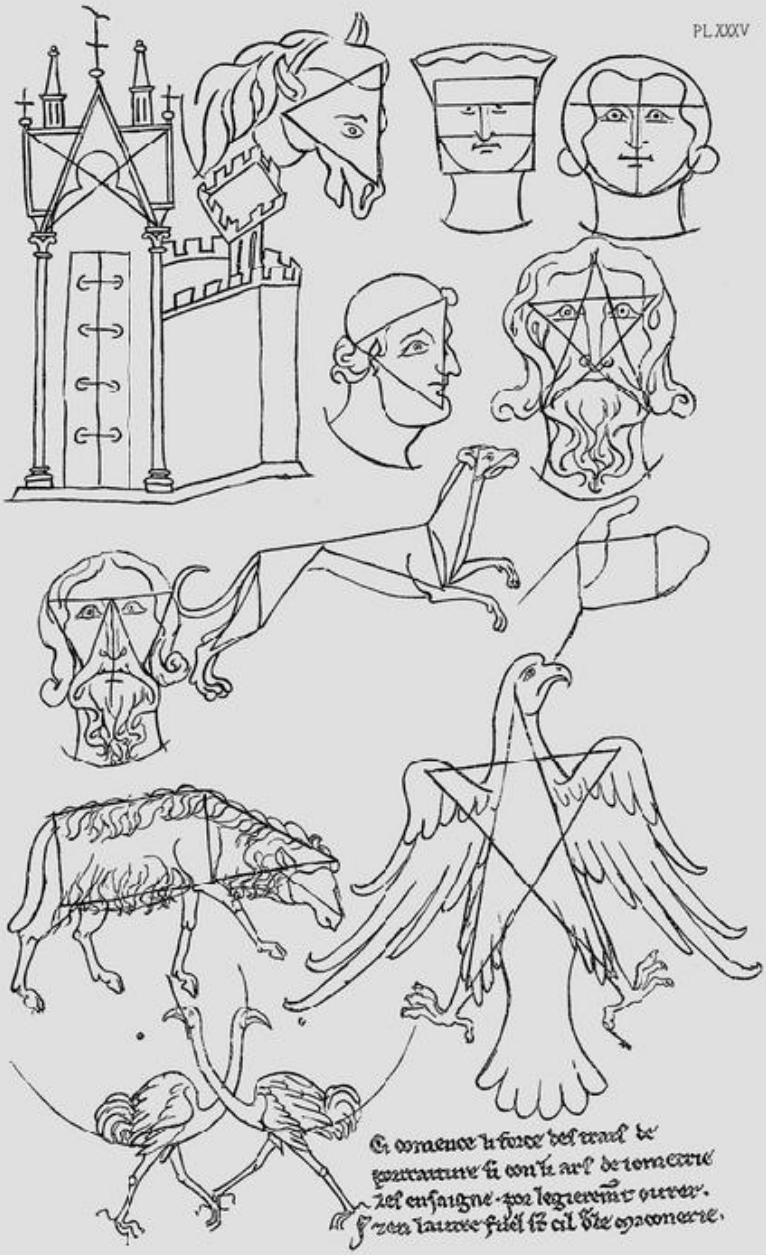

Ci comence la force del trael de
portraiture si con la art de tornerie
del enseignement por legierement ouvrer.
Ge zen lauure fidel sr cil ste oyaconerie.

PLATE 36 DIAGRAMMATIC FIGURES III

Top row: Incomplete double figure; warrior; man with scythe; kneeling man.

Second row: two intersecting trumpeters; hooded falconer; man with arms akimbo.

Third row: two groups of wrestlers; mounted knight.

Bottom right: intersecting lionesses, seated; Virgin and Child, enthroned; two flowers.

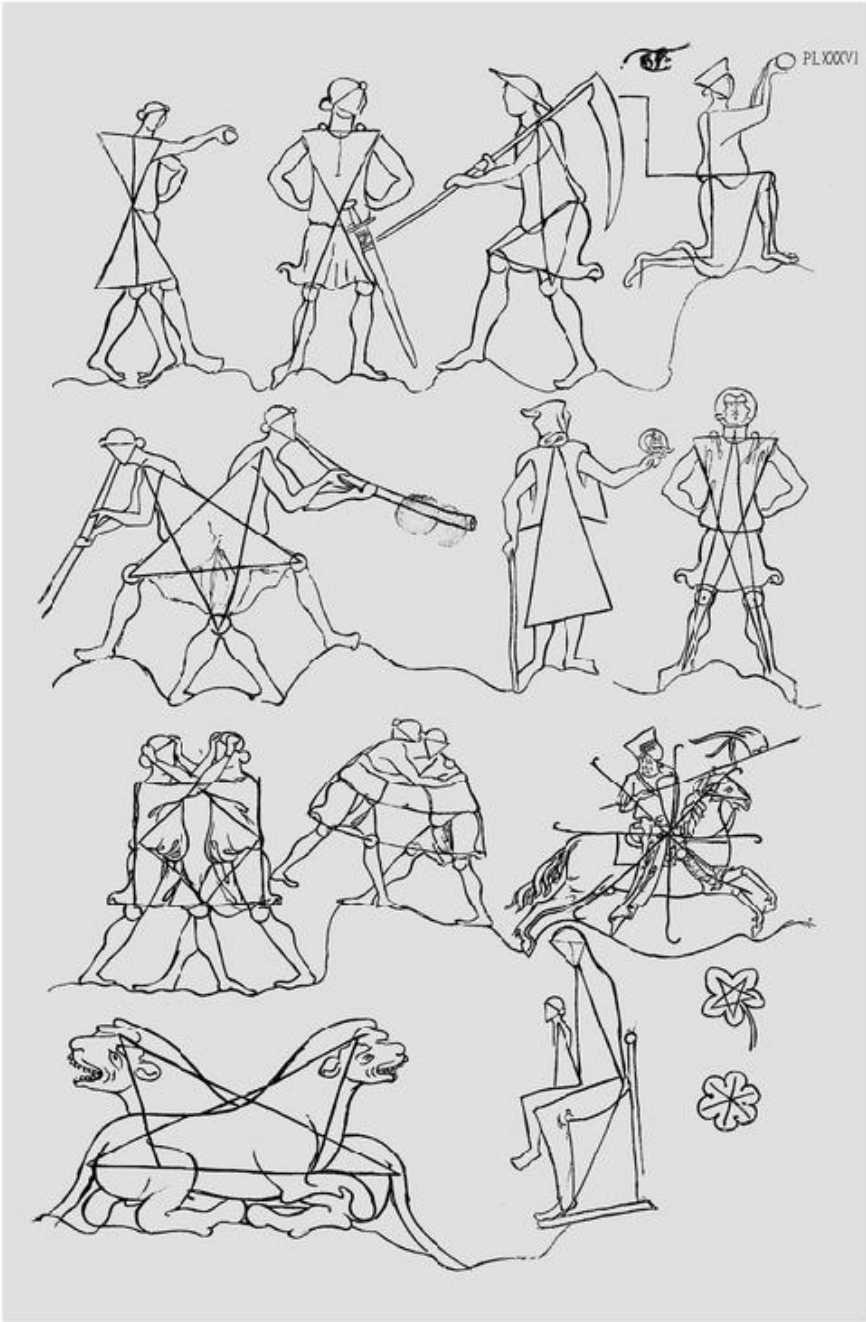

PL.XXXVI

PLATE 37 DIAGRAMMATIC FIGURES IV

Top row: Four masons revolving in a broken cross, or “fylfot;” three fishes with one head.

Middle: helmeted head; quadrated face.

Bottom: Four workers seen in isometric elevation; head of wild boar in profile.

The inscription reads: *On these four pages are figures of the art of geometry, but to understand them one must be careful to learn the particular use of each.*

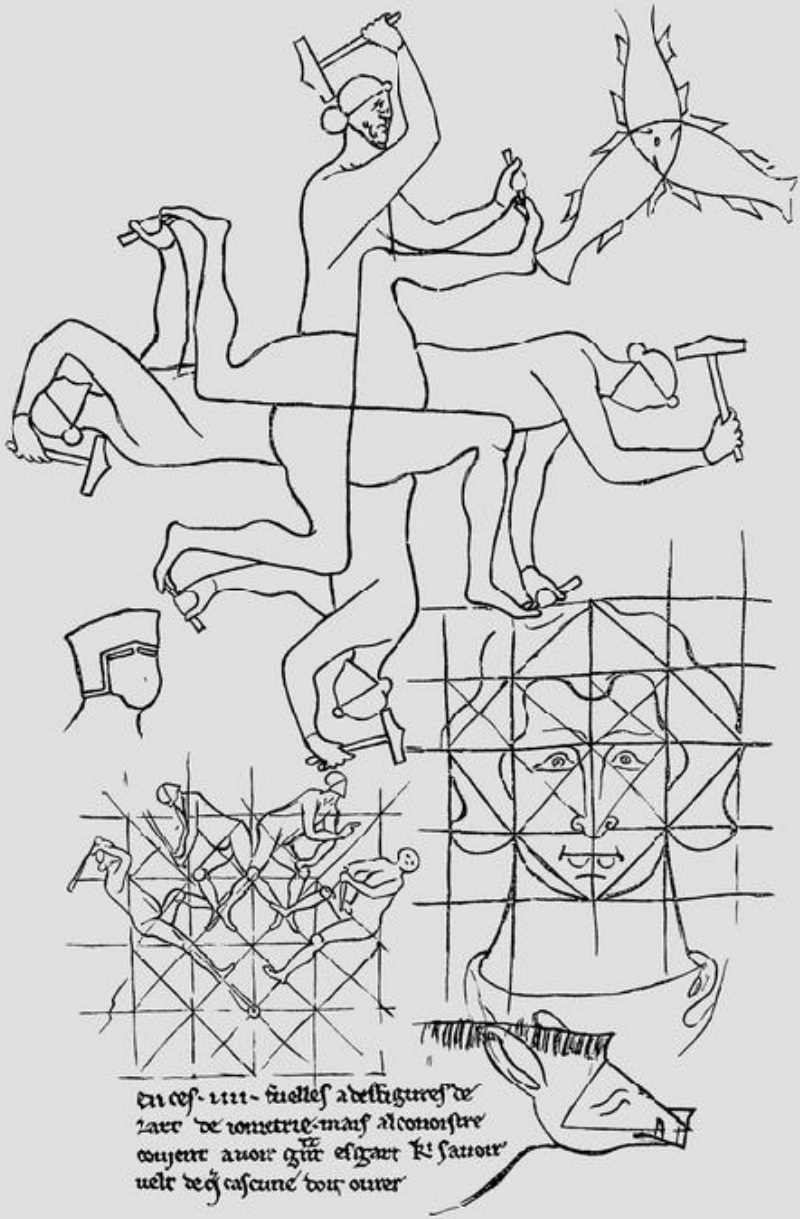

ces · iiii · fueilles adeffigurees de
aart de ornetrie · mais aconoiſtre
ouyent auoir gue eſgart ki ſauoir
uelt deꝯ caſcune tour ouuer

PLATE 38 GEOMETRICAL DEVICES (MASONRY)

Scholars are inclined to agree that the inscription in the little box at bottom right, which reads: *All these devices were extracted from geometry,* was inserted by a later hand. It implies that the drawings in Plates 38 to 40 and possibly even Plates 33, 43, and 44 were copied from a handbook of practical geometry.

The labels read from left to right, as follows:

Top row:	How to measure the diameter of a column, only part of which is visible; How to find the mid-point of a drawn circle; How to cut the mold of a three-foot arch; How to arch a vault with an outer covering; How to make an apse with twelve windows; How to cut the springing-stone of an arch.
Second row:	How to bring together two stones if they are not too far apart; How to cut a voussoir for a round building; How to cut an oblique voussoir.
Third row:	How to make a bridge over water, with twenty-foot timbers; How to lay out a cloister with its galleries and courtyard; How to measure the width of a watercourse without crossing it; How to measure the width of a distant window.
Fourth row:	How to place the four cornerstones of a cloister without plumb line or level; How to divide a stone so that each of its halves is

	square; How to shape the screw of a press; How to make two vessels so that one holds more than the other.
Bottom row:	How to cut a regular voussoir.

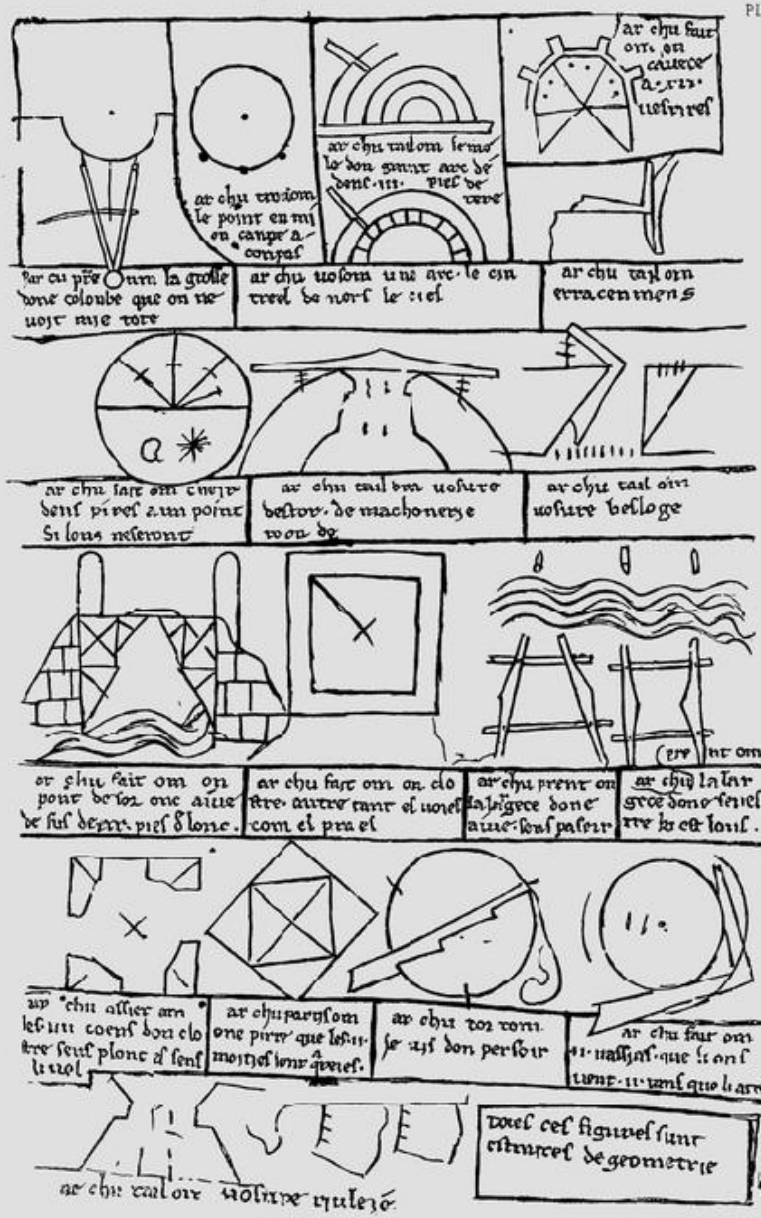

ar chu faut
om. on
cauerce
a. trois
uoſins reſ
ar chu traiom ſerme
le don garnit aue de
dene. iii. pieſ de
uere
ar chu traiom.
le point en mi
en campe a
compaſ
ar chu traiom
le point en mi
en campe a
compaſ
ar chu traiom une arc le cin
treel de norſ le ciel
ar chu traiom
erracemmens
ar chu faſt om cuuir
dens pieſ a un point
Si lous meleront
ar chu tail dun uoſure
beſtor. de machonerie
ar chu tail oim
uoſure beſloge
or chu fait om on
pont de lor one aiue
de ſus deſſe. pieſ d lone.
ar chu faſt om on clo
ſtre. autre tant el uoiel
com el preel
ar chu prent on
la leigece done
aiue. ſous paleur
ar chu la lar
gece done ſeriel
tre le cel lonc.
ap chu allier arn
lebum coens bon clo
ſtre ſeul plonc d ſenſ
li uol
ar chu parſom
one pire que leſu.
moiſtel lour greſ.
ar chu tor tom
ſe uſi don perſour
ar chu faſt om
41. uallaſt. que ſi ont
tuit. ii. tanſ que li arrel
ar chu tail oir uoſure rpulezo
toreſ ceſ figureſ ſunt
eſtruceſ de geometrie

PLATE 39 GEOMETRICAL DEVICES (MASONRY)

The labels read from left to right, as follows:

Top row:	How to make regular pendants: place upside down; How to obtain the diameter of a round object by placing it in a corner; How to gauge a right angle and how to make the keystone of a tierce-point arch (captions reversed); How to make the keystone of a fifth-point arch; Archimedes' spiral.
Middle row:	How to join a four-cornered pillar; How to cut a voussoir by echelons; By this method is the spire of a church raised and its mold cut.
Bottom row:	How to cut the voussoirs of hanging arches; How to set up two pillars of the same height without plumb line or level; How to measure the height of a tower.

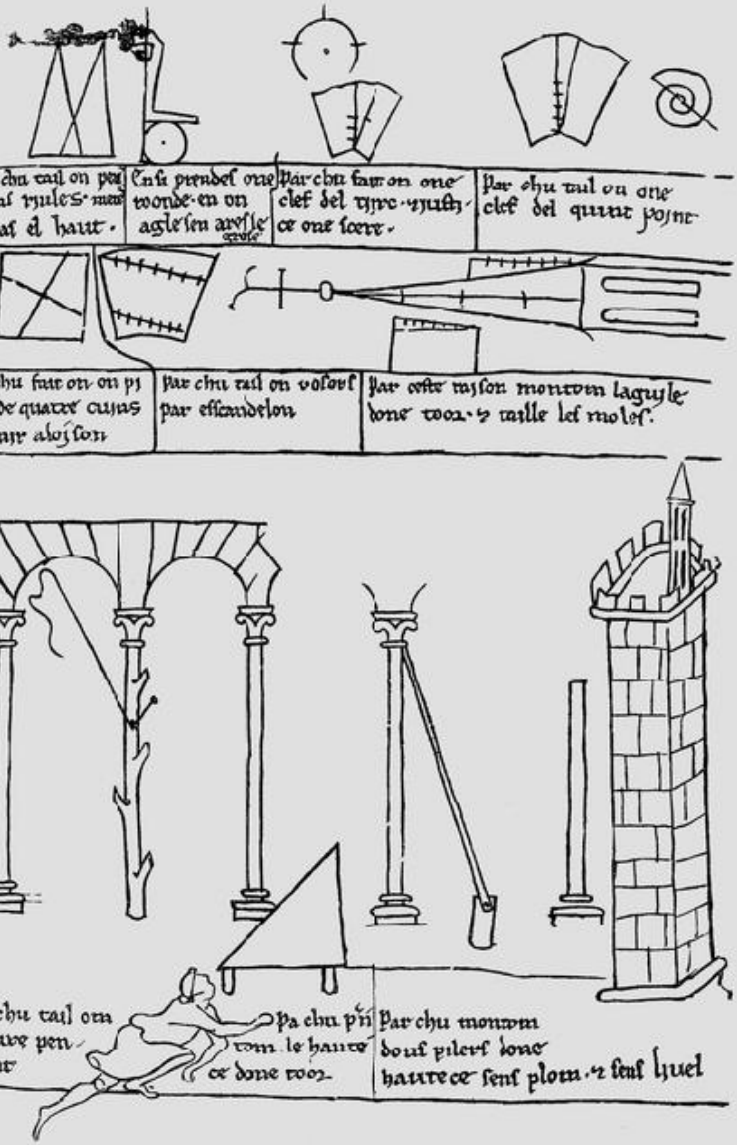
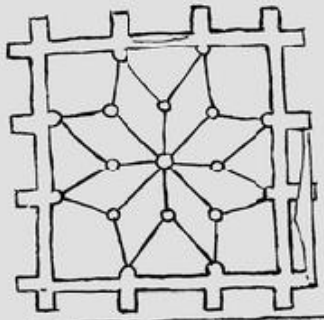

Par chu tail on pot dans tyules · mais le bas el haut ·
Cu si prendel one wonde · en on agle sen arrelle
Par chu faut on one clef del tyre · tyuth ce one leere ·
Par chu tail on one clef del quint joint ·
Par chu faut on on pi ler de quatre cuins venir alo sion
Par chu tail on volovl par esclandelon
Par ceste raison monton lagu yle done too2 · 2 taille lel molef ·
Par chu tail on uolsuve pen dant
Pa chu pin tom le haute ce done too2 ·
Par chu monton douf pilerf lone haute ce senf plom · 2 senf tiuel

PLATE 40 GEOMETRICAL DEVICES (MASONRY)

The labels read from left to right, as follows:

Top row:	How to connect eight capitals with a single one, without crowding; this is an example of good masonry; How to place an egg beneath a pear so that, by taking the proper measures, the pear may fall on the egg.
Middle row:	How to trace a five-cornered tower; How to find the center of a cut voussoir; How to round out a voussoir without a mold.
Bottom row:	How to bevel the springing-stones gauged for each member without a mold; How to cut a cusped voussoir; How to make three kinds of arches with a single opening of the compass.



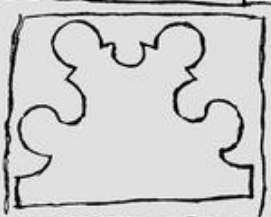
Pa chu mer om on capitel duit olon bes a otte sole seu nest uyel h en con bret sest h machonerie bone

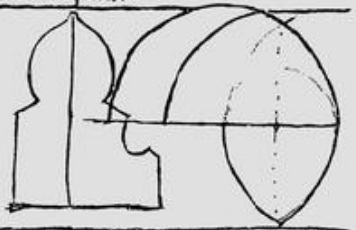
Par mer om on oef des fos one poire par meiure que li poire chice sor luef

par chu portrayt om one toor a chinc arestes

par chu tro nom lef poinf done uoiture raiſo e.

par chu do nom ou uoloir ſe turneie. ſens molle





par chu beuuin ertacement yaiſif ſens molle. par ou membre

pa chu tael om uoſu ve engenoije

par chu fait ou trois mauref dart a compaf ouurir one foif

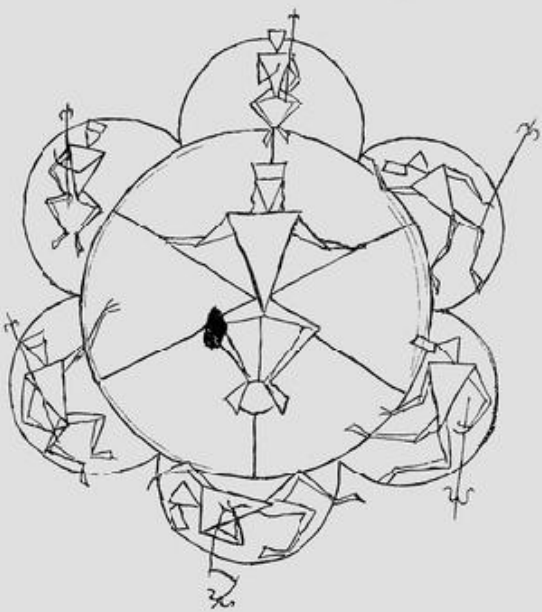
PLATE 41 THE WHEEL OF FORTUNE

The caption above the wheel reads: *Here below are the figures of the Wheel of Fortune, all seven of them correctly pictured.*

Under the Wheel of Fortune, two recipes are given: one for ceramic paste, and the other for a depilatory. Their translation has been omitted.

Ves la .ij. tasteſ de fueilleſ.

Vesla delos les figuresſ de leruee & fourme. toresſ les .vij. ymagenes.



On prent kauſ z tyeule mulue de paienſ. z feerſkume. autre tant del une cū del autre. z un poi pluſ del tyeule de paienſ taunt come ſel color uaunk e les autres. deſtempriez ce ament doile de lunſe. ſen poez faire un uaſſel pur euge tenir.

On prent une kauſ tolete z orpeument ſe lemet on en euge boi laus z oile. Cest uuement eſt bon pur pail oſtier.

PLATE 42 TWO MALE NUDES AND DECORATIVE HEADS

The seated man wears a Phrygian cap, while the standing nude, with a chlamys around his shoulders, holds a staff. The two foliate heads are simpler than those reproduced in Plate 9.

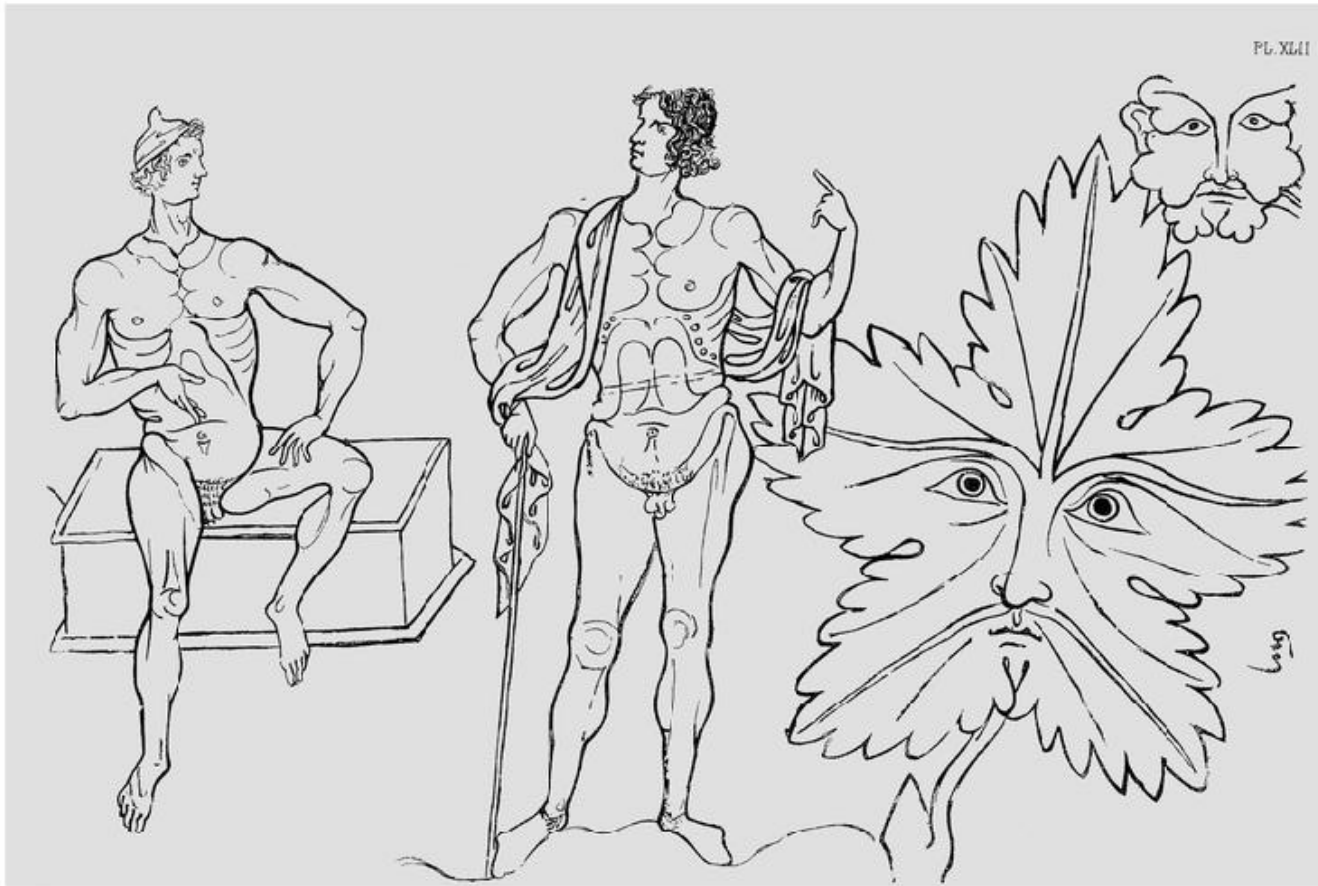


PLATE 43 GEOMETRICAL DEVICES (ENGINES)

The labels read from left to right, as follows:

Top row:	How to make a saw operate itself; How to make a cross-bow which never misses.
Middle row:	How to make an angel keep pointing his finger toward the sun; How to make the most powerful engine for lifting weights.
Bottom row:	How to make the eagle face the Deacon while the Gospel is being read.

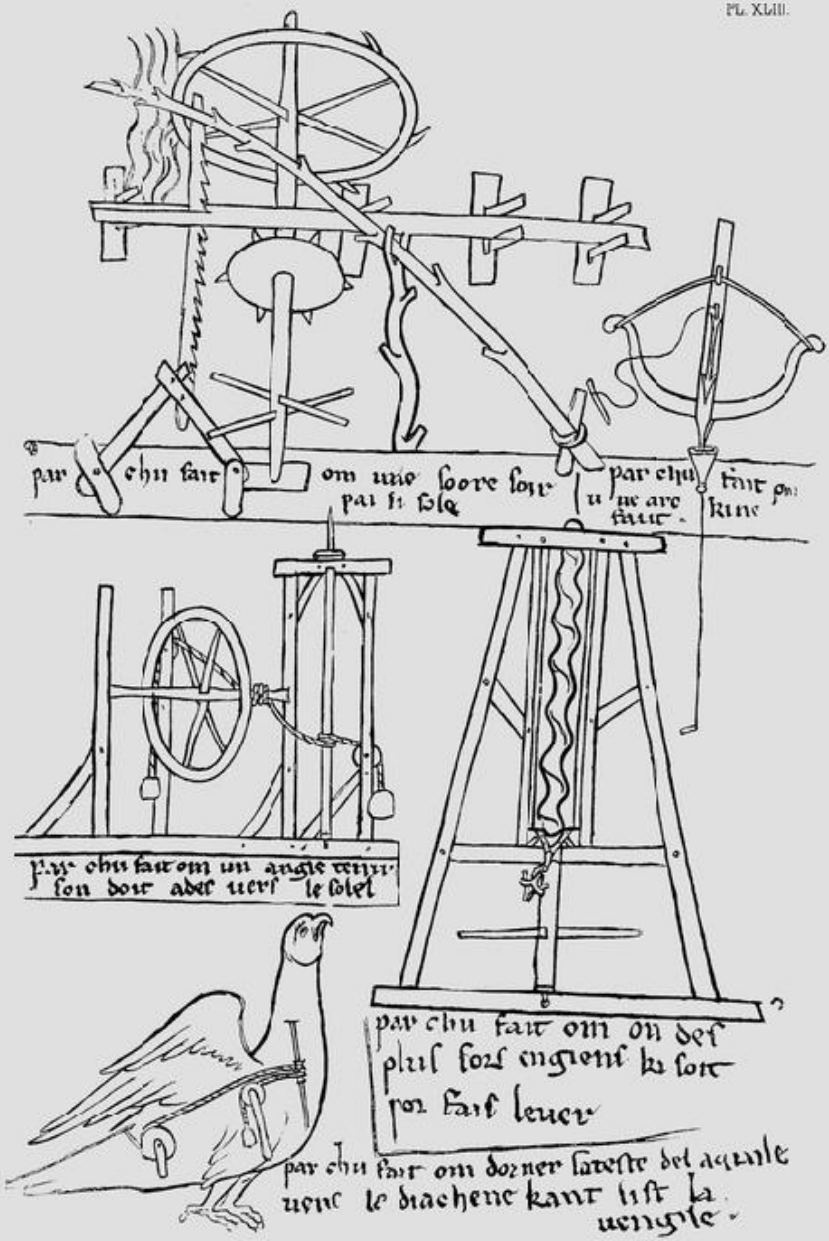

par chu fait
om une soore sour
par li sole
par chu
tait
par chu fait om un angle
son dour adez uers le soleil
par chu fait om om des
pluis sor engiens li sont
por fait leuer
par chu fait om dozner sa feste del aquile
uens le diachene kant list la
uengile.

PLATE 44 GEOMETRICAL DEVICES (ENGINES)

The labels read from left to right, as follows:

Top row:	By this means, one can cut off the tops of piles under water so as to set a pier on them; How to brace the spokes of a wheel without cutting the shaft.
Bottom row:	How to straighten up a sagging house by using this kind of strut; How to work on a house or tower even if the timbers are too short.

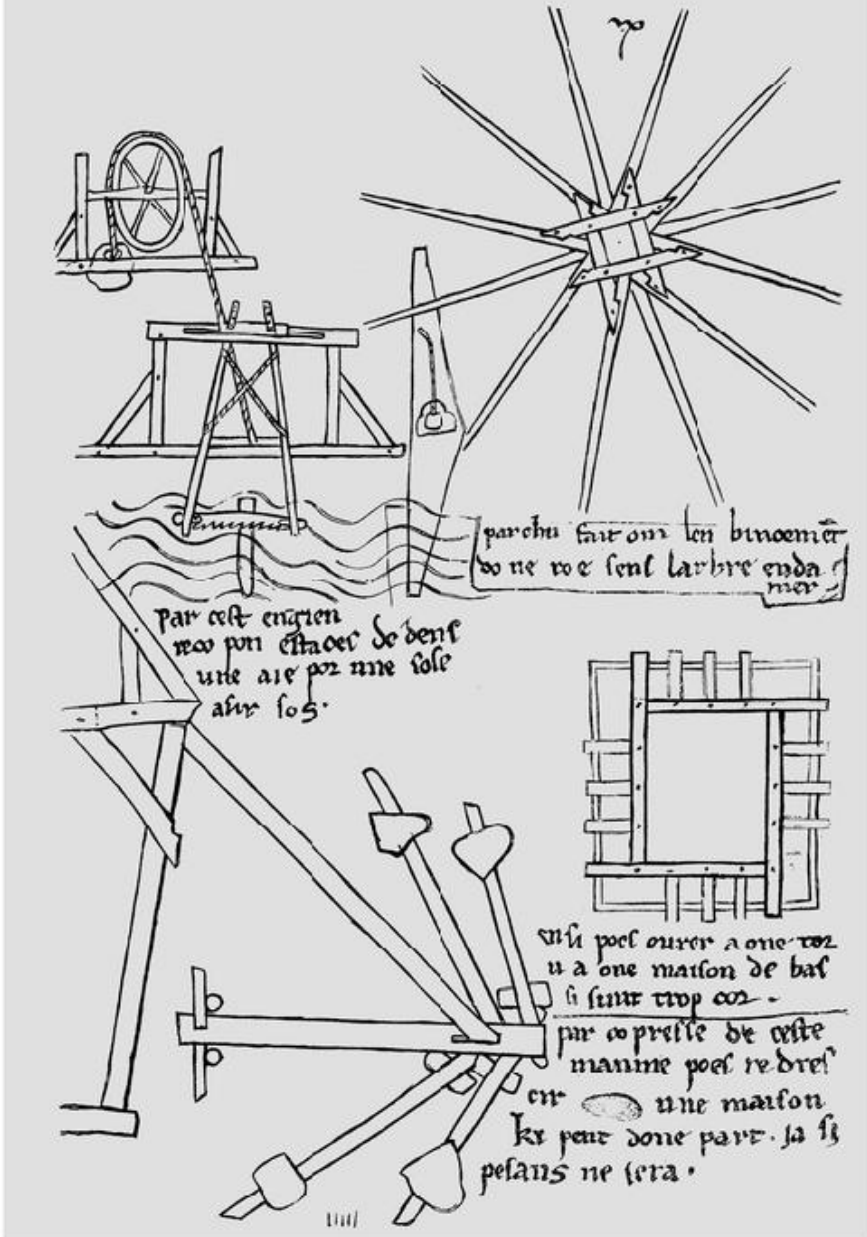

parchu faut ou ten bnoemẽt
do ne roe ſenl larbre enda
mer
Par ceſt engien
roo pot eſtaoer de denſ
une aie por une ſole
afur ſoꝭ.
enſi poel ourer a one roꝛ
u a one maiſon de baſ
ſi ſuur trop coꝛ.
par co preſſe de ceſte
manme poel redreſ
er une maiſon
kr peut done part. ja ſi
peſans ne ſera.

PLATE 45 TWO UNRELATED SKETCHES

Left: Figure of a half-crouching man (note the similarity with the Stumbling Christ on Plate 32).

Right: Knight with one foot in stirrup, about to mount his horse.

PLATE 46 LION TRAINER AND LION

A lion trainer with two dogs faces Leo, chained. To the right is the head of another lion.

The inscription reads: *I want to describe how a lion is trained. The lion's trainer has two dogs. Whenever he wishes the lion to obey his command, and the lion growls, he beats his dogs. This puzzles the lion so much that, when he sees the dogs beaten, his own spirits are dampened, and he does what is ordered. If he is angry, there is no use trying, for he will do nothing either with good or bad treatment. Please note that this lion was drawn from life.*

(Plate inverted from the original position)

PLATE 47 LION AND PORCUPINE

The inscription under LEO reads: *Here is a lion seen from the front. Please remember that he was drawn from life.*

The inscription above the porcupine reads: *This is a porcupine, a little beast that shoots its quills when aroused.*

LEO

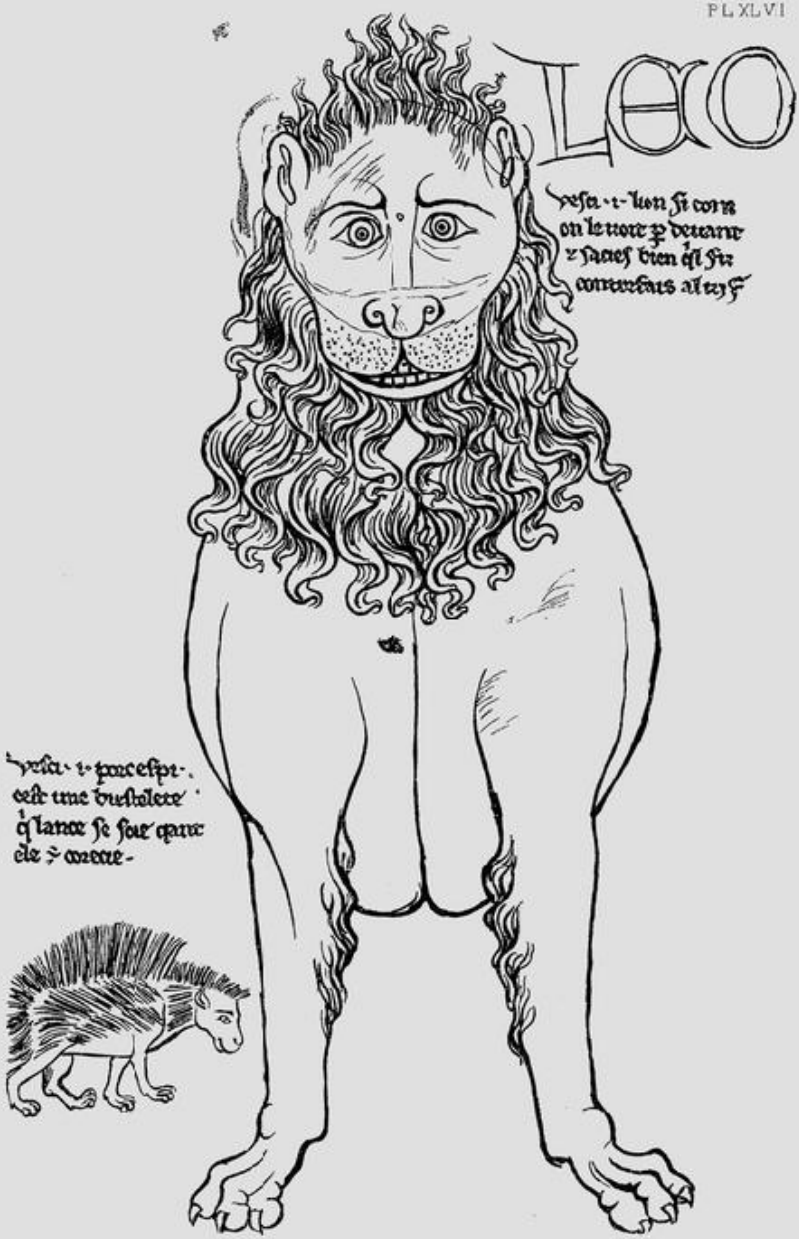


PLATE 48 SEATED KING

PLATE 49 CHRIST AND TWO SOLDIERS

Christ is holding an orb. The archer and the soldier wielding a lance do not seem to be related to the divine figure.

PLATE 50 BIRDS, DOGS, AND HUMANS

At the top: two parrots, perched.

At the bottom: a minstrel playing a viol to a dancing dog, woman with parrot and dog.

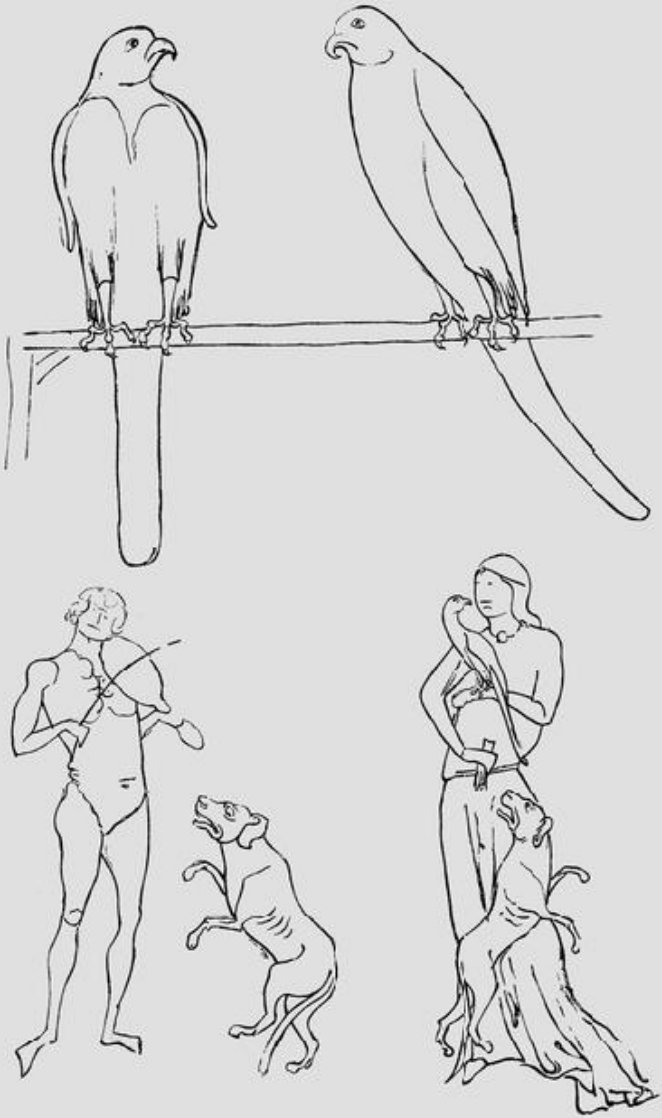


PLATE 51 THREE GLADIATORS FIGHTING LIONS

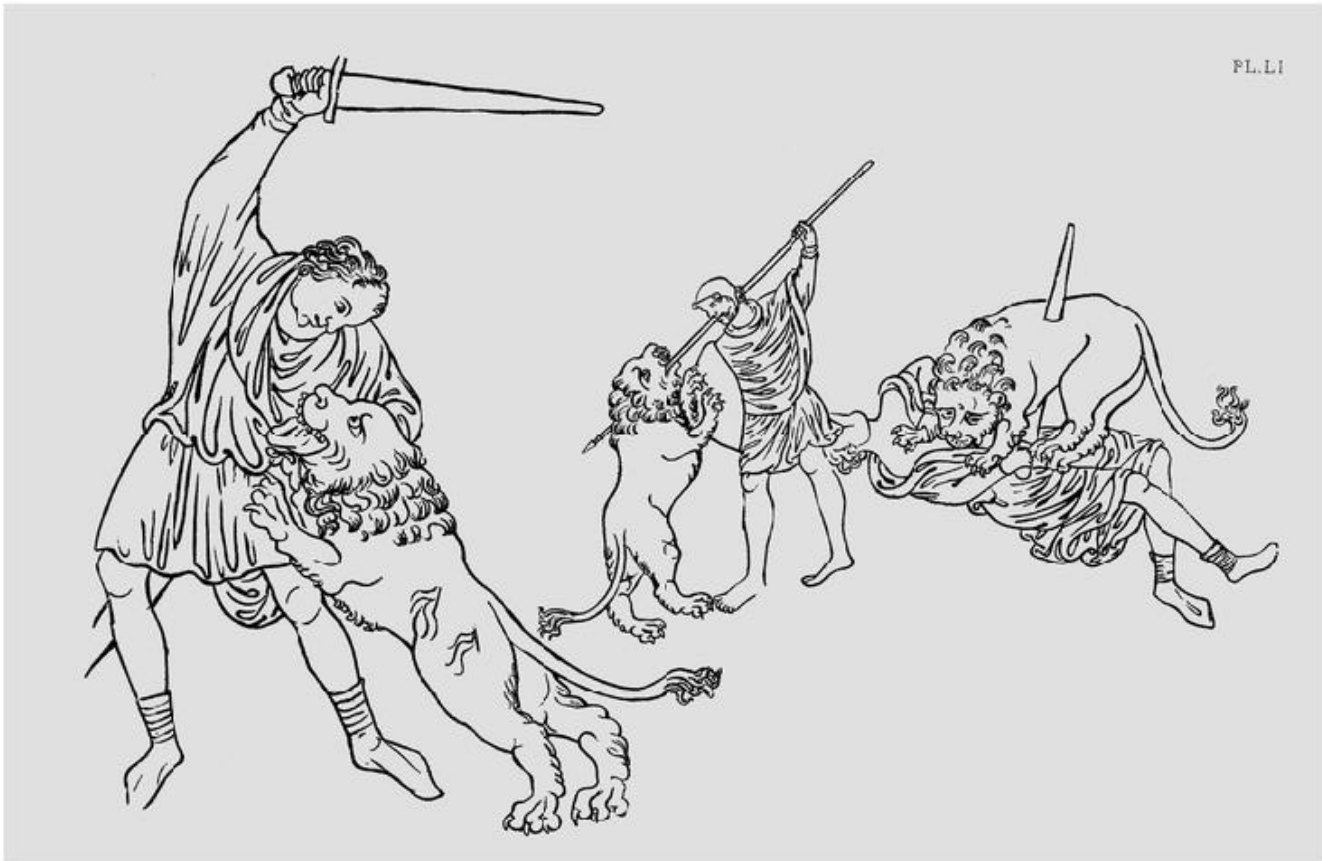


PLATE 52 SCENES OF VIOLENCE

To the right: the inscription identifies the two saints being decapitated as Cosmas and Damian.

To the left: a gladiator holding a lion at bay with a pike.

Dieu le labuement
Saint ame: saint
dominus

PLATE 53 TWO DESIGNS FOR CHOIR STALLS

The inscription under the design at left top reads: *Here is an easily built poppet for a stall with a partition and arm rest.*

The inverted image of a standing Christ or prophet is clearly related to the figures in Plates 20 and 31 above.

Veſta une legiere poupee dunſ
eſtauſ a.v. entreclof atorele clef.

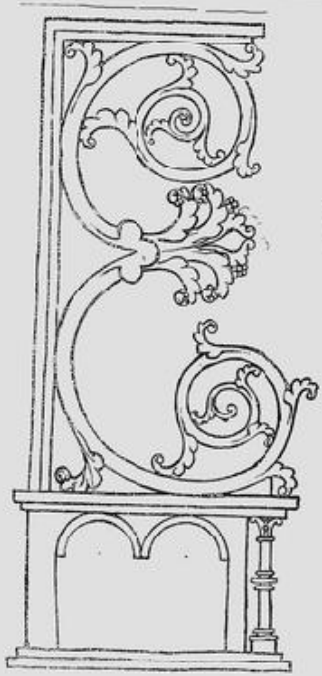


PLATE 54 TWO STANDING MEN

The figure on the right is a Prophet, that on the left an Apostle.

PLATE 55 THE FLAGELLATION OF CHRIST

The actual flagellation takes place at the top. At the bottom, Christ is returned to Pilate.

PLATE 56 DESIGN FOR A CHOIR STALL

The inscription to the right reads: *If you wish to make a good poppet for a stall, copy this one.*

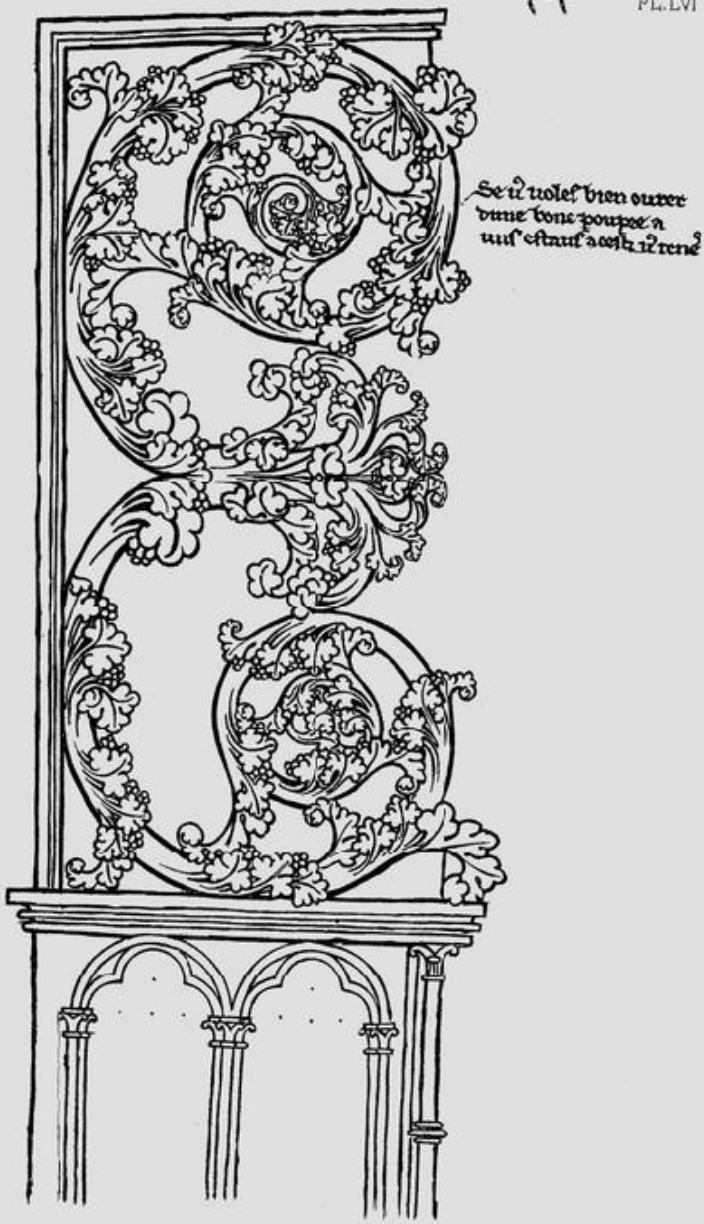

Se tu uolez bien ouurer
une bone poupee a
uus estaut a cest ui rene

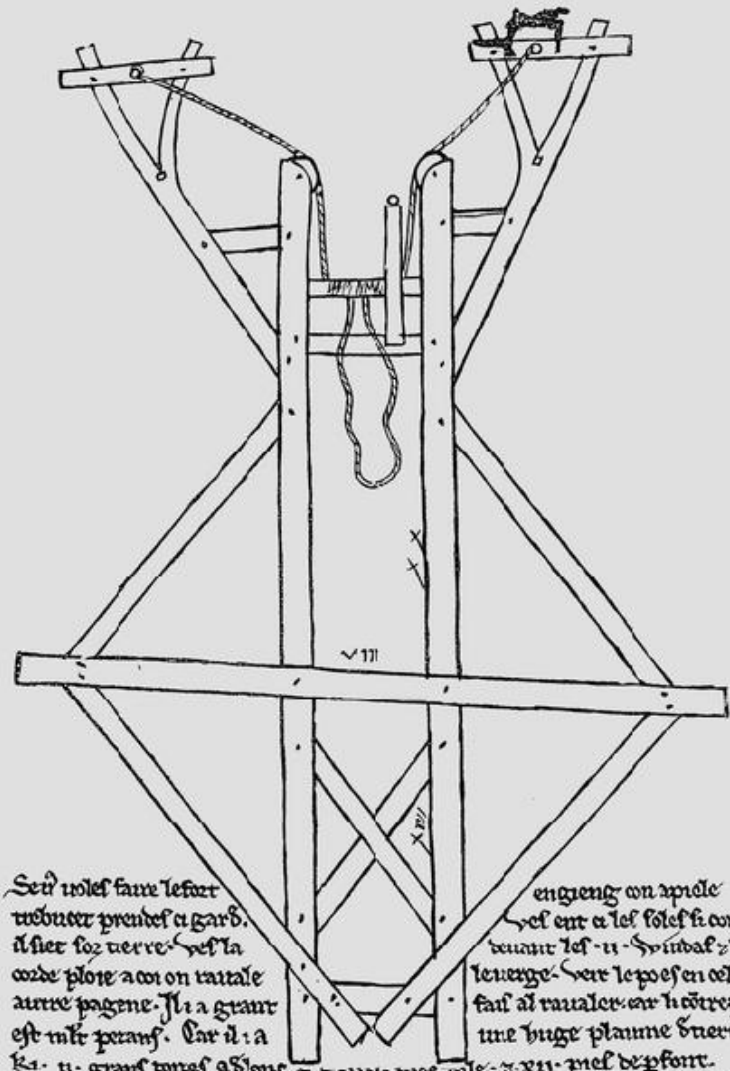
PLATE 57 WALKING MAN

The man is wearing a chlamys and skullcap.

PLATE 58 A CATAPULT

The legend below reads: *If you wish to build that strong engine called the catapult, pay close attention. Here is the base as it rests on the ground. In front are the two windlasses and the double rope by which the pole is hauled down, as you may see on the other page. The weight which must be hauled back is very great, for the counterpoise is very heavy being a hopper full of earth. This is fully two fathoms long, eight feet wide, and twelve feet deep. Remember that before the bolt is discharged, it must rest on the front stanchion.*

(The page on which the other part of the engine is illustrated is missing.)



Sed uolet faire le fort trebuket prendet ci garde. il fiet for terre pet la corde ploie a cui on tartale autre pagene. Il a graut eſt mlt peraus. Car il a engieng on apiele pel ent a lef folef li com deuant lef -u- pindak z le leuerge. ver le poeſ en cele faſ al tartaler. car il cotrepoiſ une huge plaume d terre. ka. u. graus torcas a blone z. viiij. pies cele. z xij. piel de pfont. ſz al deſcocier dele fleke penſes. z ſi ie en doues gard. Car ele dot estre arerue a cel eſtanton la devant.

PLATE 59 RHEIMS CATHEDRAL

Elevation of the apse, interior view. The inscription at the top reads: *Here is the elevation of the chapels of the Church of Rheims and how they are arranged on the inside. You may see the inner passages and the blind arches.*

(The inscriptions to the left pertain to the exterior view reproduced in Plate 60.)

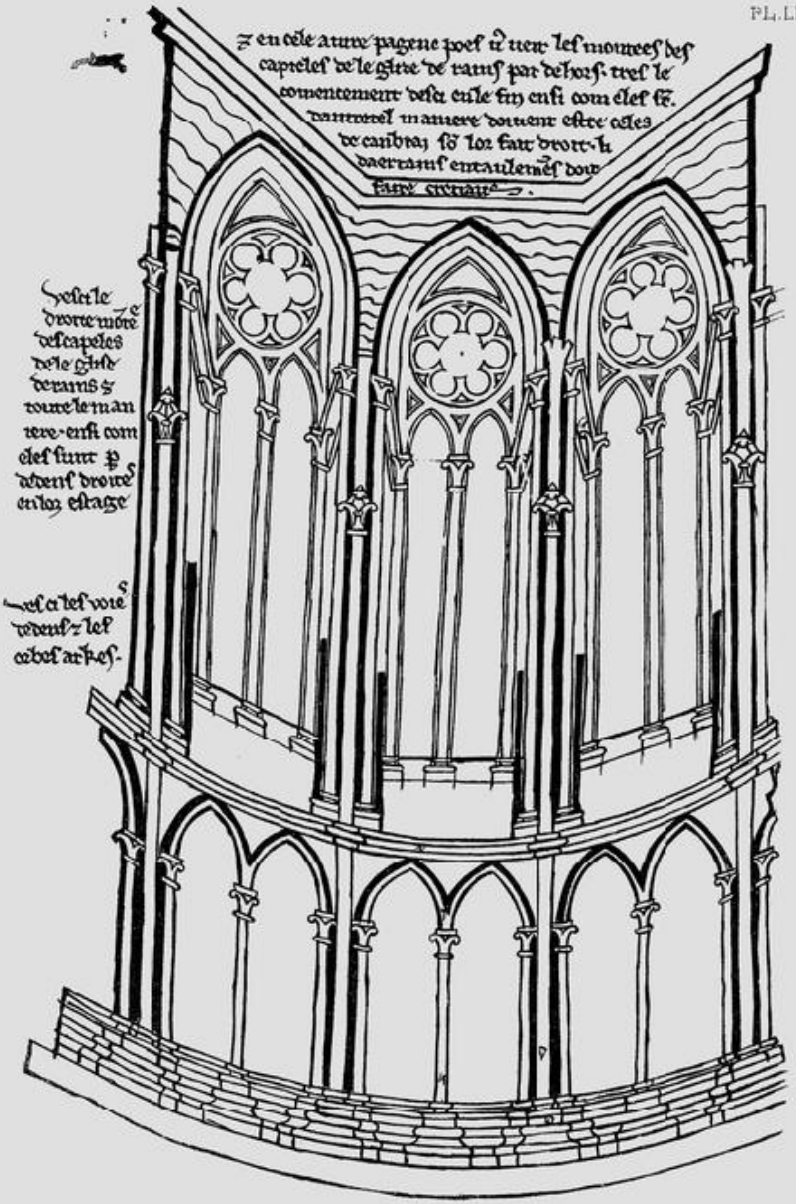

Z en cele autre pagene poet ū veer les nomees des
capeles de le glise de rams par dehors. tres le
comencement desci cusle fin ensi com eles se.
dautrel maniere doivent estre celes
de cambrai so lor faut dvorr. li
daerrains entaules est dou
faire certain.
Sesle le
dvorre mure
des capeles
de le glise
de rams &
toute le man
iere ensi com
eles sunt p
dedens dvore
en lor estage
sel ce les voie
dedens z les
cebel ar pes.

PLATE 60 RHEIMS CATHEDRAL

Exterior view of the circular apse. The inscription, placed at the left of the design on Plate 59, reads: [Here] *you may see the elevation of the chapels of the Church of Rheims from the outside, just as they are from top to bottom. If those at Cambrai are done properly they will look like this. The upper entablature must have crenelations.*

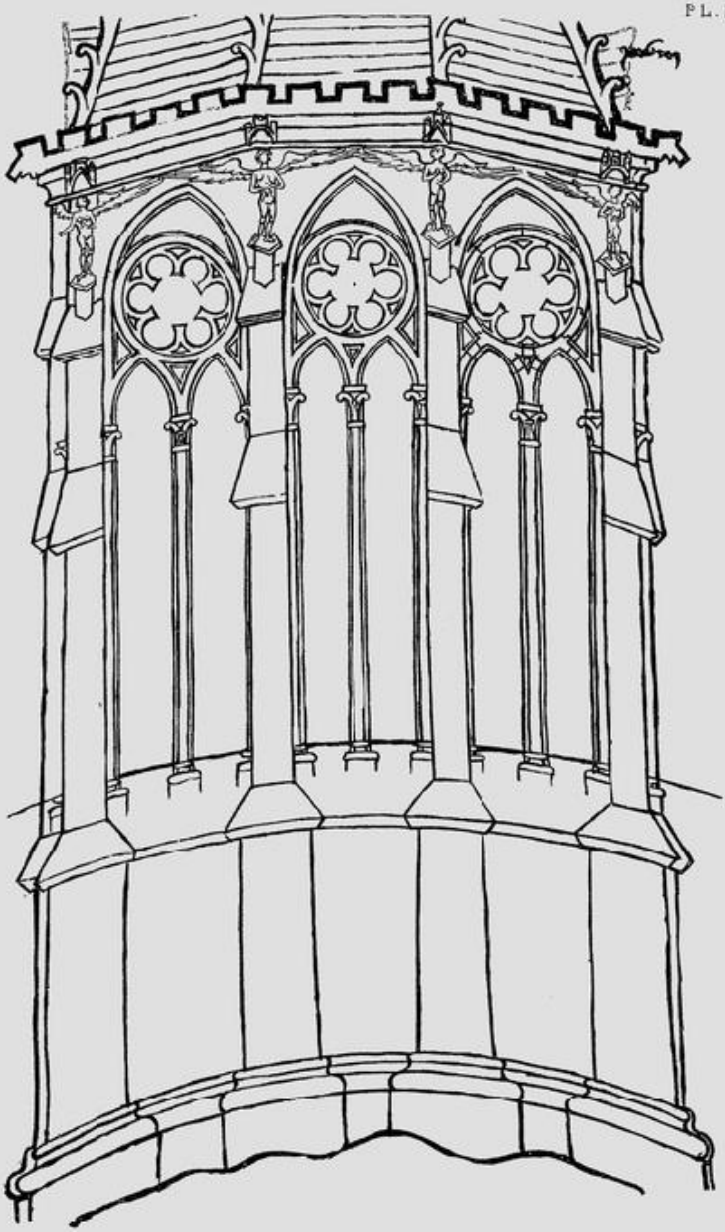
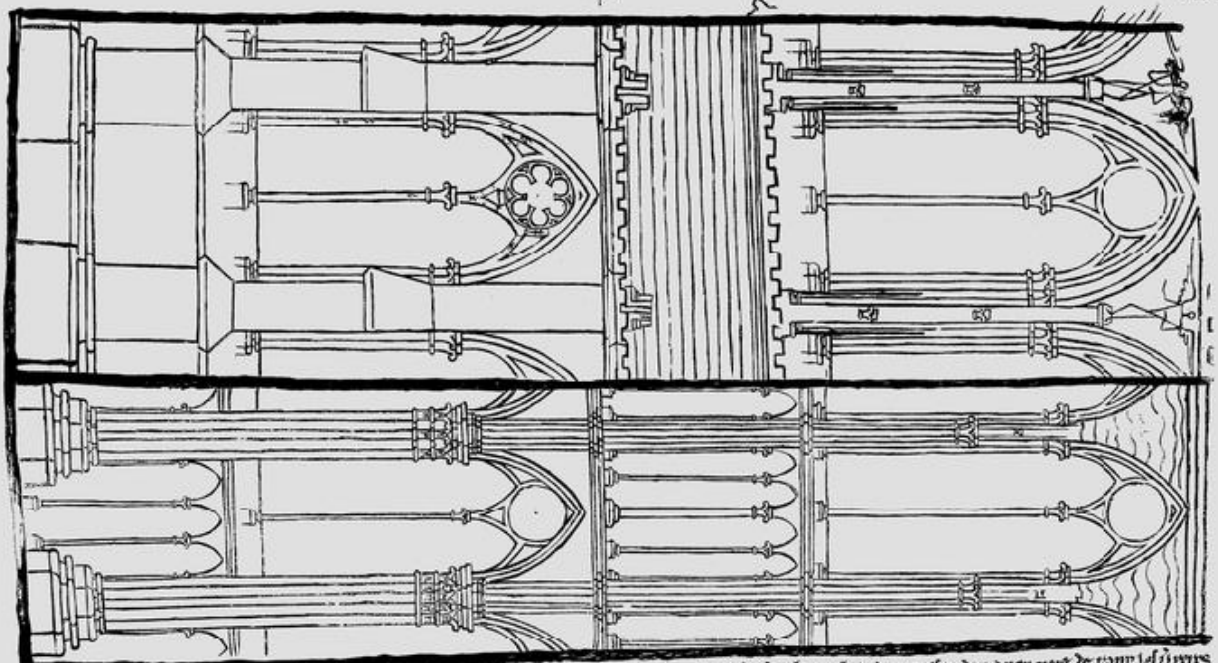


PLATE 61 RHEIMS CATHEDRAL

Exterior and interior elevations of the lateral walls. The description statement, begun at the bottom of Plate 62 and continuing on the side of this Plate, reads as follows:

Here are the elevations of the Church at Rheims and the inner and outer walls. The first entablatures of the side-aisles must be crenelated so that there may be a passageway before the roof. The inner galleries [triforia] *are at the level of this roof. Above these vaults and entablatures we find other passageways which allow circulation in front of the window sills. The last entablature must have crenelations to permit passage before the roof. Here is the model of all the elevations.*

Consider well these elevations. Before the roof of the side-aisles there must be a passageway over the entablature and there must be another at the top in front of the windows, with low crenelations, as you see in the picture before you. On the tops of the pillars, there should be angels, and, in front, flying buttresses. Before the great roof, there must also be passageways and crenelated tablements, to allow circulation in case of fire. And on the tablement, there must be gutters to carry off the water. I say the same for the chapels.



En tendez bien a cel mouuoir de mauue le couerer del acraucel dor auec nose sur le couerement. ? de sur le combe dela cauuel se dor a mer nose. de mauue les liures
? un bas cereul si auue nos nocz. en le pincenture de mauue nos. ? sur le mos de nos pluers dant auec angeles. ? de mauue ars buceres. ? de mauue le gor
[illegible] ? dor auec angeles. ? cereul de sur le pauuement. Ken ipuit aler pur peril de fu. ? en le cauaulement del noh cerel por leue garir.

PLATE 62 RHEIMS CATHEDRAL

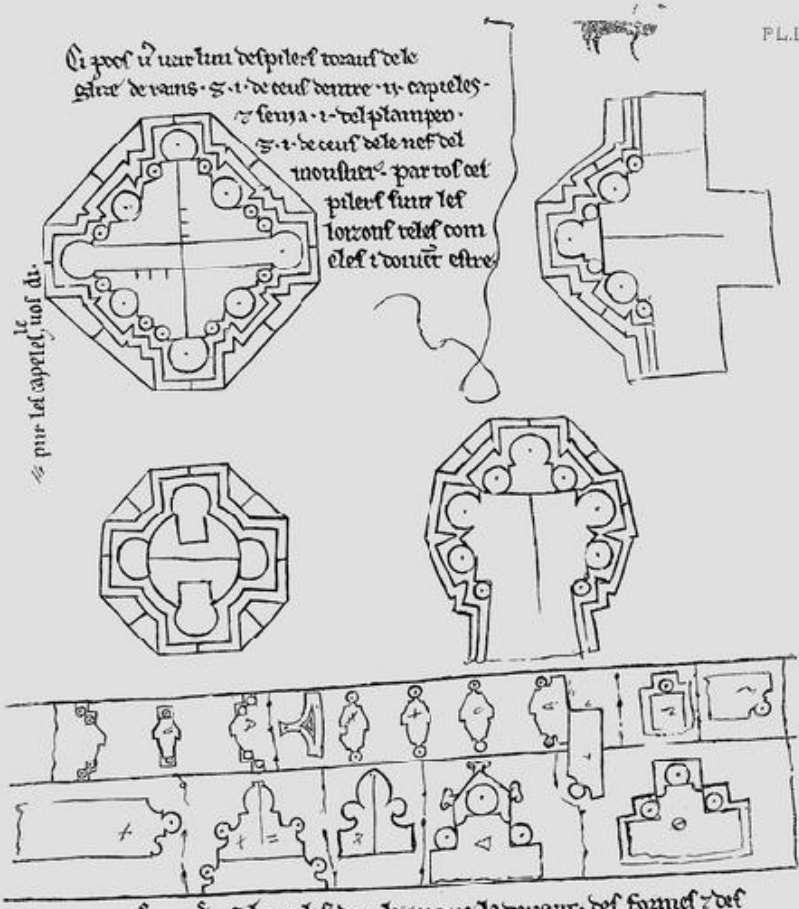
Top: Four architectonic details of the pillars. The inscription above the top row reads: *Here you may see one of the pillars of the Church of Rheims, one of those between two chapels, one on the lateral wall, and one from the nave of the edifice. The joints of all those pillars are as they should be.*

Center: Structural details. The two-line inscription below them reads: *Here are the molds of the chapels on the page opposite* [reproduced on Plate 61], *the tracery, the windows proper, the ogives, the transverse ribs, and the superarches above.*

The inscription at the bottom of the page pertains to Plate 61, and since it is terminated on the long side of that drawing, the full text of the translation adjoins that plate.

Ci pose il uarlum despileef toraul de le
glize de vans · S · i · de ceul dentre · vi · capeles ·
& senza · i · del plampeo ·
S · i · de ceul dele nef del
moustier · par tol cei
pileef sunt lef
lozonk releef com
elef i doiuēt estre

& puir lef capelef, tuot de-

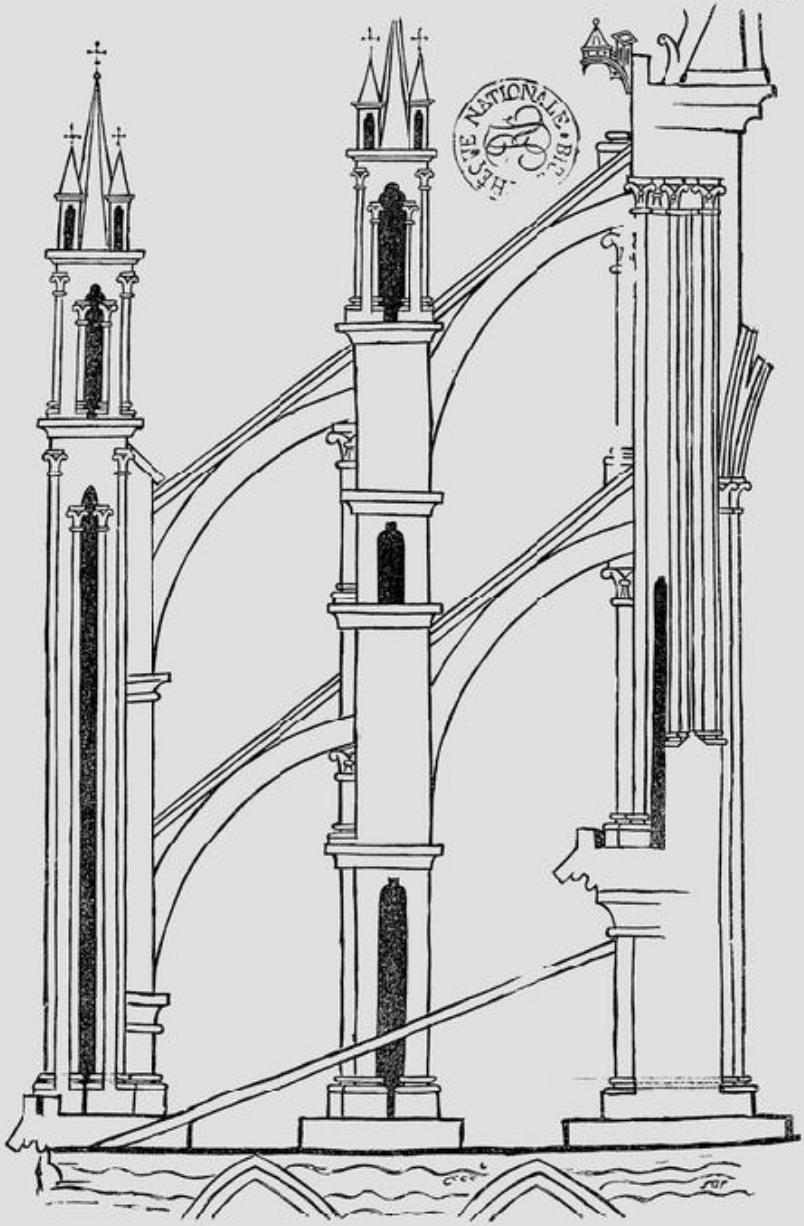


Vesci le maīle del chapitelef de cele pagne la deuant · def formef z def
uerrereef · def ogiuef z def doubliaus · z def lozuolf p de seure ·

Vesci lef montreef de le glize de rauf z del plan u pen · dedenf z de hoz ·
La premierf estaulement def acantef dont faire cretauf fi qī puist
auoir uoir deuant le couertc · encontre qe coīuc sunt lef voref dedens ·
· z quant cef uoref sunt uolteef z entauleef · dont reuenent lef uoref de hors
oū puer aler deuant lef fuelf def uerrereef · en lentaulement daerrāi dont auoir
cretauf cen puist aler deuant le couertc · Vef aluec lef manieref de rotef lef
montreef ·

PLATE 63 RHEIMS CATHEDRAL

Schematic view of the wall above the side aisle (with the triforium omitted) and of the double row of flying buttresses.



BIBLIOTHÈQUE NATIONALE

PLATE 64 TWO UNFINISHED SKETCHES

Top of crucifix and Ionian capital.

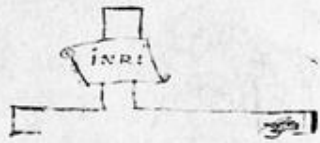

INRI

PLATE 65 TWO RECIPES

The first recipe was most likely familiar to Honnecourt for the bruises which all workmen are liable to have in their workshops. The second one is intended for the preservation of flowers.

The full-page inscription reads as follows:

Remember well what I have to tell you. Take the leaves of red colewort and of avens. Take also an herb called tansy and some hempseed. Crush these four herbs together in equal quantities. Take of madder twice as much as of each of the others, and crush it. Then put these five herbs in a pot, infusing them in white wine, the best you can procure, and taking care that the mixture is not too thick to drink. Do not drink too much at a time, an eggshell will contain enough for a dose, provided it be full. It will cure any wound that you may have. Clean your wound with a little tow, put upon it a leaf of the red colewort, and drink the potion morning and night, twice-a-day. It is best prepared with new sweet wine, if it be of good quality. It will ferment with the herbs. If your infusion be made with old wine, leave it two days before you drink it.

Gather flowers of different colors in the morning, and do not let them touch each other. Take a sort of stone which can be cut with a chisel, and see that it be white, and reduced to a fine powder. Lay your flowers in this powder, each according to their species. In this way the flowers will preserve their colors.

Reteneis co que io vꝰ dirai. prendes fuelles de col roges.
⁊ lanemonde cest une erbe con clamme gallō tilate
prendes une erbe con clamme tanelie ⁊ cenouure
cest semence decanure. estampes ces. iiij. erbes si
qui mar ment pl' de lune. q̄ de lautre. apres
si prendeis Sarance. ii. tans q̄ de lune des. iii.
erbes. ⁊ puis si lestampes puis si meteis ces .v.
erbes en .i. por ⁊ si meteis blanc um al destempre
le meillor q̄ vꝰ poes auoir auēs tempreement q̄ les
puroinz ne soient trop espelez ſicō les puis bone-
uen beuez une trop comune escargne duef en aues
vꝰ asez por q̄le soir plaume. quel plaie q̄ vꝰ aies vꝰ
en garnes. tergiez uo plaie dun pe destoupes
meteis sus une fuelle de col roge. puis si beueis
des puroinz al matin ⁊ al uespre. ij. fois le ior.
des ualent mieȝ destempreez de mouste doue
q̄ dautre sum. mais q̄l soit bons si paerra li
mouz auec les erbes. ⁊ se vꝰ les destempreez de
mes sum laissiez les .ii. iors ancois co en boue.

Cueilliez uos flors aumati de diuerses colors de
lune ne bouce alautre. prendes une maniere d
piere co taille acirel. q̄ le soit blanche molue ⁊ delue.
puis si meteis uos flors en ceste poure. ca ceume
maniere pli si diuerront uos flors en lor colog

PLATE 66 CHARTRES CATHEDRAL AND PLAN OF THE TOWER OF LAON CATHEDRAL

On the left: Labyrinth of Chartres Cathedral.

On the right: Plan of the North Tower of Laon Cathedral. This is related to Honnecourt's plan on Plate 17.

CATHEDRALE DE CHARTRES

LABYRINTHE :

NOTRE-DAME DE LAON

PL. LXVI

PLAN DE LA TOVR DV NORD,

AV VME ETAGE :

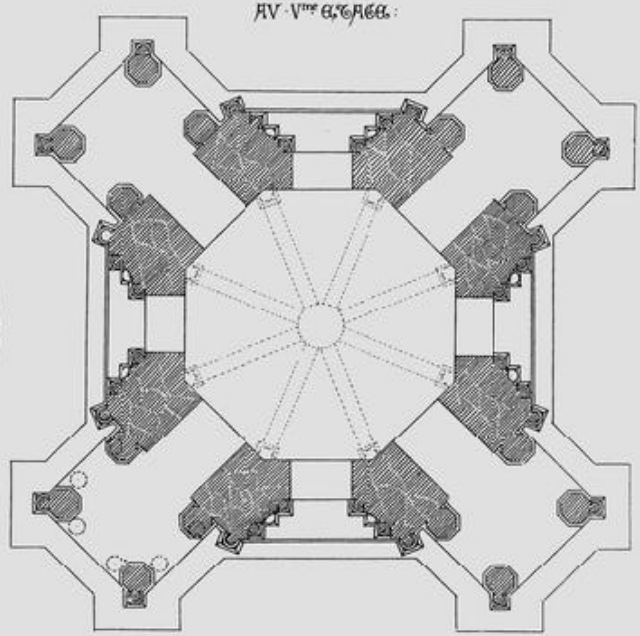
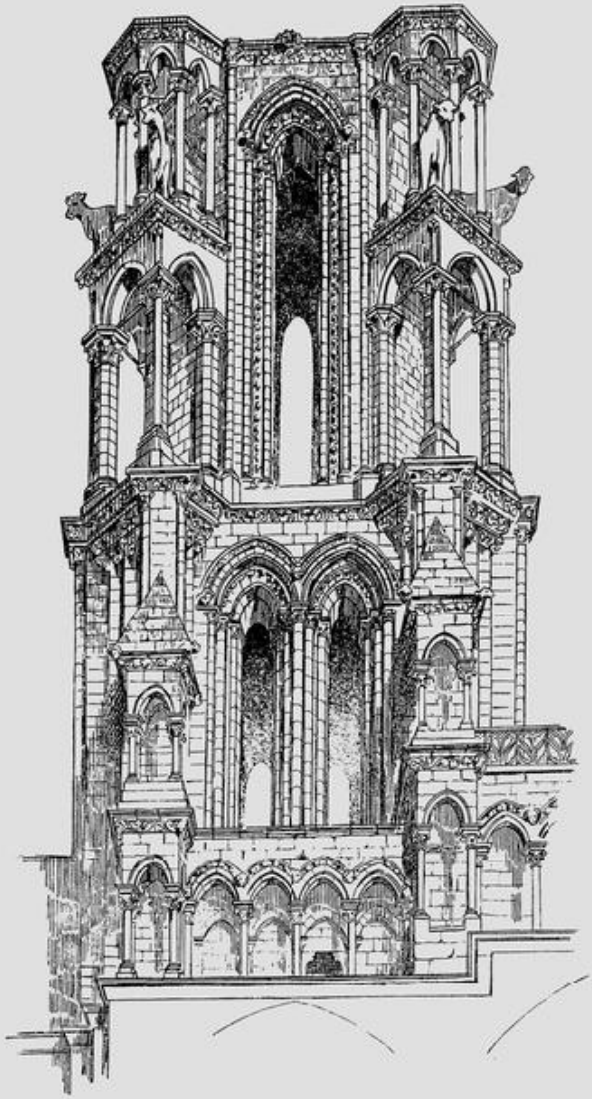


PLATE 67 TOWER OF LAON CATHEDRAL

This is an engraving of the North Tower. This plate is related to Honnecourt's drawing on Plate 18.



NOTRE-DAME DE LAON:

TOUR DU NORD.

PLATE 68 CAMBRAI CATHEDRAL

This is the plan of Cambrai Cathedral.

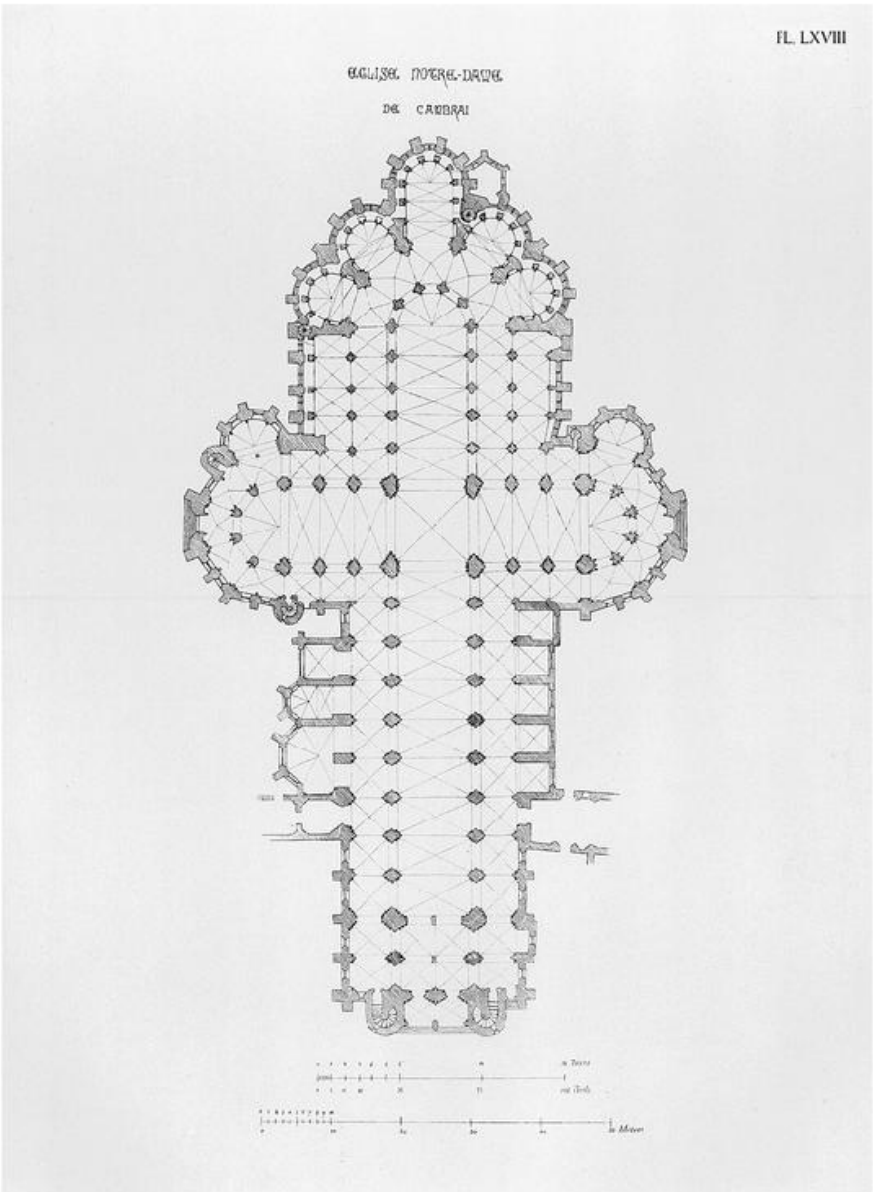


PLATE 69 CAMBRAI CATHEDRAL

This is an engraving of Cambrai Cathedral. The exterior elevations engraved in Plates 68 and 69 are derived from the small model of the cathedral which forms part of a relief-plan of the town of Cambrai made in 1695. This plan was carried off by the Prussians as a trophy, and was in Berlin at the time this drawing was executed in the mid-nineteenth century. The scale is too small to afford minute details, but the care with which the model of the church was made is sufficient to show the general style of the different parts of the structure.

Its nave, transepts, central tower, and western tower as high as the roof were Romanesque of the simplest kind (1023 to 1030, and 1068 to 1079). The buttresses of the nave and the flying-buttresses of the transepts must have been subsequent additions to support vaults. The upper story and spire of the western tower belong to the end of the thirteenth century: this tower is flanked by two stair-turrets in advance and almost detached from it, but which rise only to the level of the Romanesque part; above this the staircase must have been carried up on the inside. In the detached plans of this tower, B shows the plan just below the floor of the upper story of the Romanesque part of the tower, and A the plan of the square part of the subsequent addition, taken above the cornice so as to show the pinnacles that rest on the corbels. It also gives the plan of the spire.

EGLISE NOTRE-DAME

DE CAMBRAI

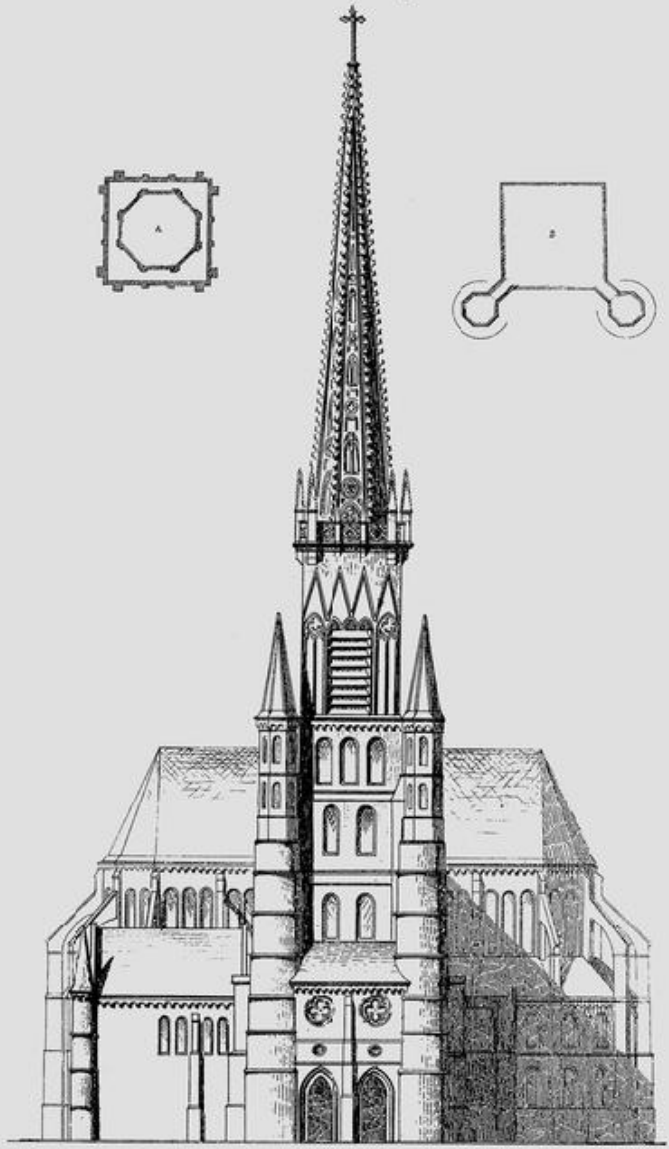


PLATE 70 CAMBRAI CATHEDRAL

One of the few churches that has round-ended transepts, Cambrai Cathedral also has an interior triforium gallery, and a semicircular chapel in two stories attached to the east side of each transept. This elevation of Cambrai Cathedral shows that the windows of the chapels were like those of Rheims, divided into two-pointed lights by a central monial, and had a six-foiled circle above. The clerestory windows are on the same principle, but at Cambrai the circle is quatrefoiled, and the windows are surmounted by gablets. Pinnacles rise above the buttresses, and the balustrades of the parapets abut against them.

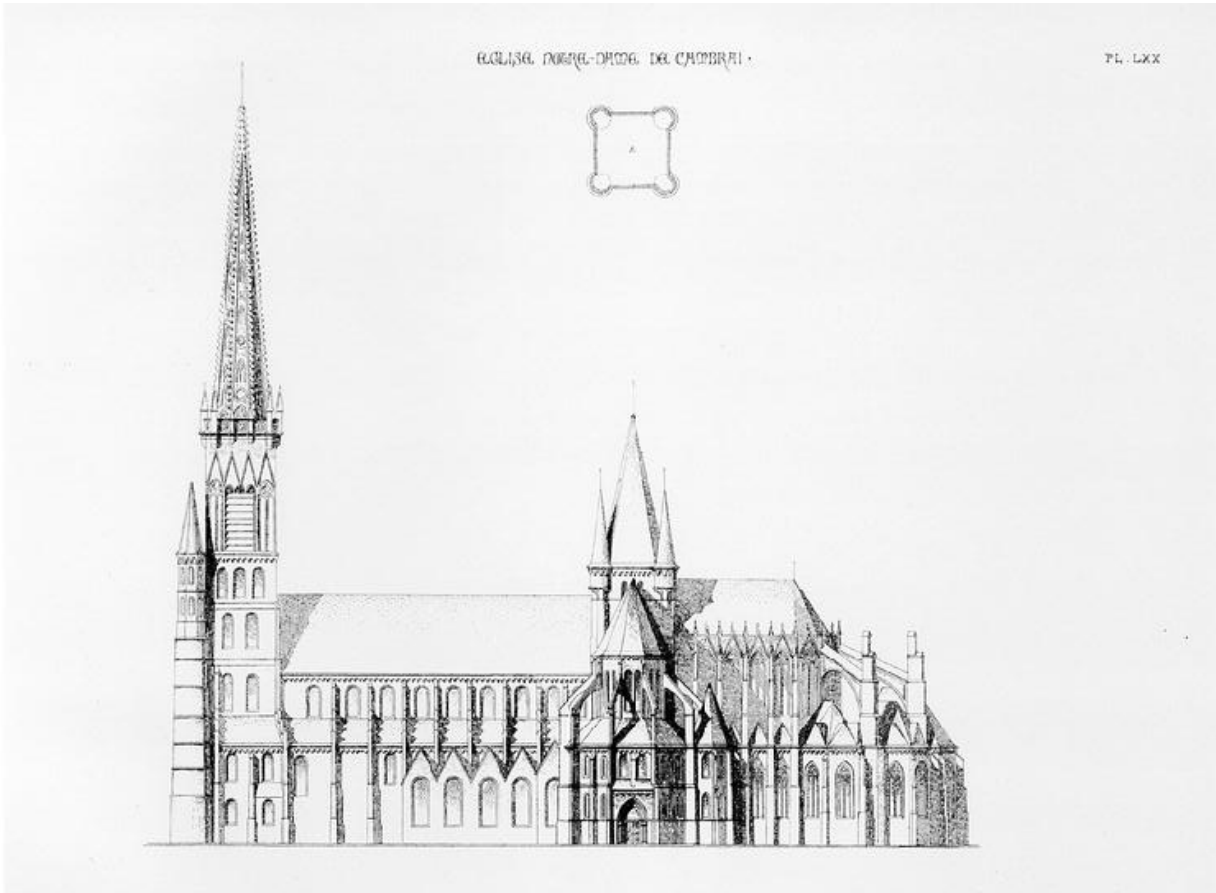


PLATE 71 PLAN OF THE CHURCH OF ST. FARON AT MEAUX

This engraving shows the plan of the Church of St. Faron, which was partly rebuilt in 1751 under M. Tottin, the royal architect, who retained some of the radiating chapels. The whole edifice was destroyed, however, sometime in the early nineteenth century. The plan pictured here is reduced from one preserved in the departmental archives at Melun. This engraved plan is of no use as far as the interpretation of Honnecourt's drawings is concerned, but is worth examining for the clear comparison which it affords between the medieval and modern Roman modes of arranging the presbyteries of churches.

Ste FARON de MEAUX

PL. LXXI

Sanctuaire
Nef nouv.
Chœur extér.
Chœur intér.
Chapelle
Chapelle
Chapelle

PLATE 72 CHARTRES CATHEDRAL

This is an engraving of the actual rose window of Chartres Cathedral. It is related to Honnecourt's sketch on Plate 29.

CATHEDRALE · DE · CHARTRES ·

ROSE DE LA FACADE ·

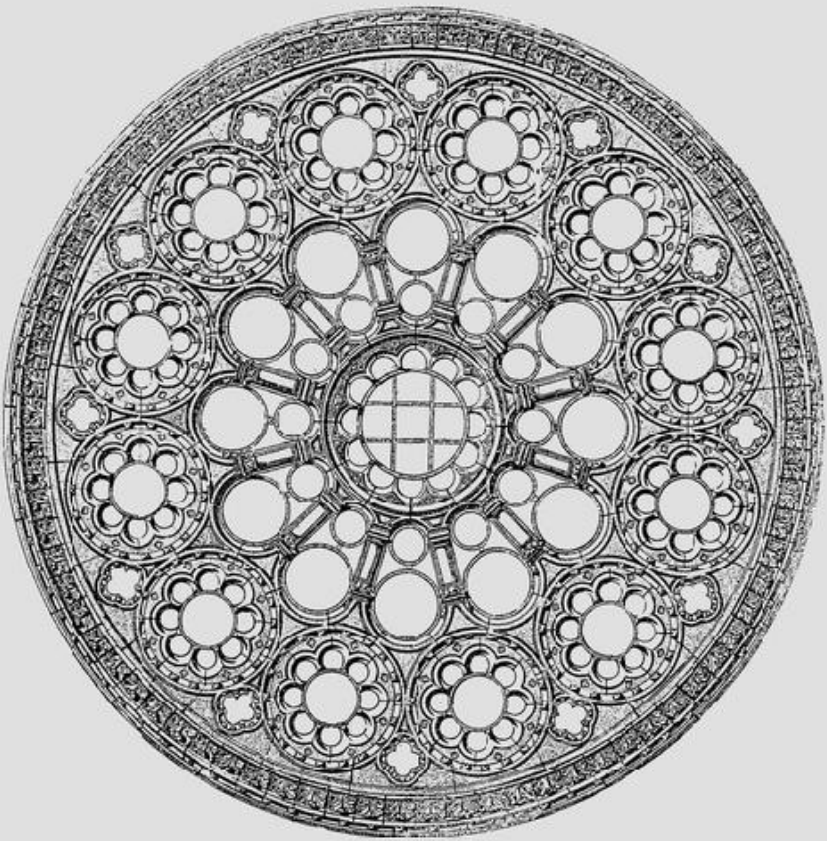
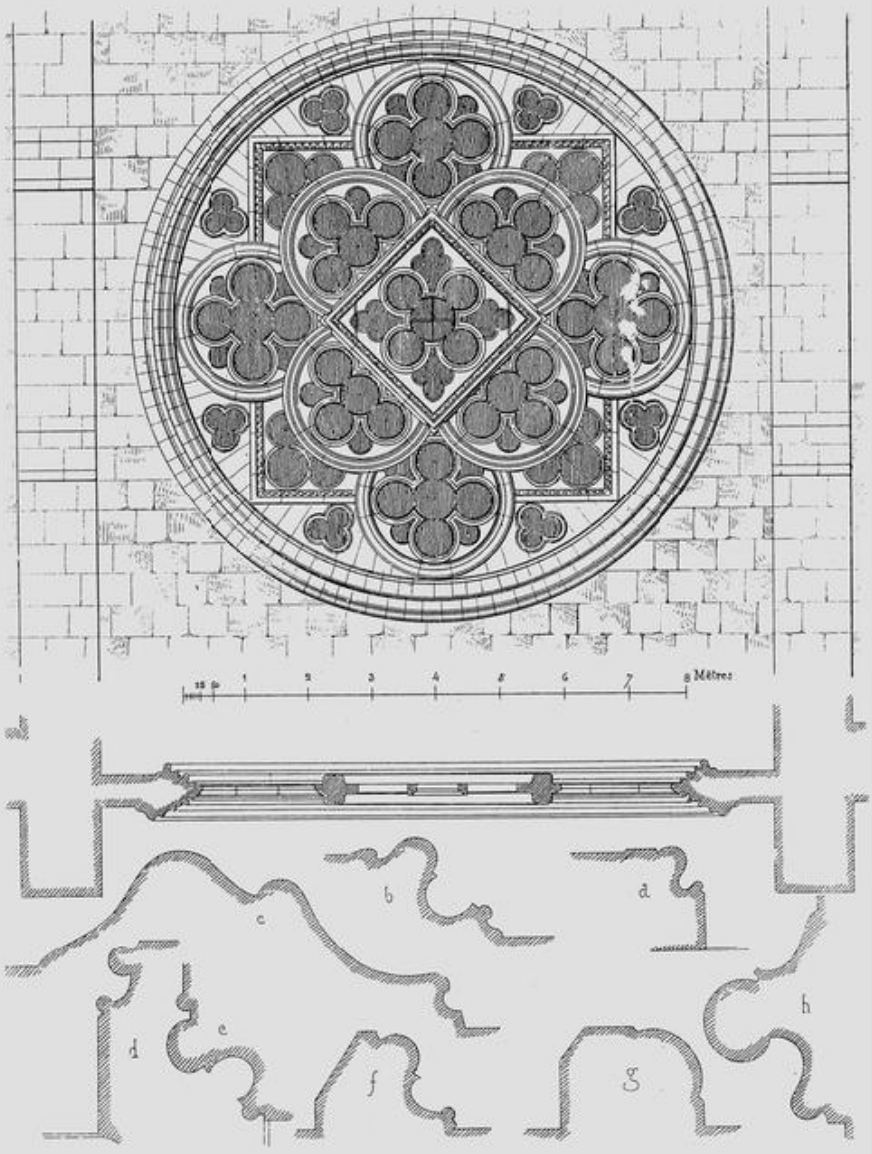


PLATE 73 A ROSE WINDOW

This engraving of the rose window from Lausanne Cathedral shows a realistic depiction of Honnecourt's sketch on Plate 30.

CATHEDRALE DE LAUSANNE.

TRANSSEPT MERIDIONAL.



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